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Study of Children at the Piano by Ant

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SLIM, GALLANT, UNTRIED . . . fresh as new rose petals . . . they put their toys aside. Yet before them still stretch several more years of childhood. It is, perhaps, the most difficult time of all. Now more than ever they must have plenty of just the right thing to do . . . and worthy friends. Their sensitiveness, their eagerness to live poignantly, must be sympathetically dealt with. The substance of reality must be adroitly exchanged for the discarded toys.

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THE WORLD OF MUSIC

Interesting and Important Items Gleaned in a Constant Watch on Happenings and Activities Pertaining to Things Musical Everywhere

RICHARD WAGNER

E HUNDREDTH ANNIVERS- e birth of Karl Goldmark was recently at Budapest, with appro- al and other observances. Gold- orn at Keszthely, May 18, 1830. known opera, "The Queen of ers six effective solo parts and pageantry. A later opera, "The the Hearth," based on the Dick- as been popular in Europe; and overture, "Sakuntala," is still heard on orchestral programs.

LE," a new opera by the young mposer, Hamilton Forrest, is re- about to have its world première present season of the Chicago pany. The libretto is based on nal play of Alexandre Dumas d the same purpose for Verdi's ta;" and Mary Garden has ex- self as interested in the work to assume the title rôle. Good American opera!

NUSCRIPTS of all the musical n Lorenzo Perosi are to become of the Vatican, through a pro- e will of the composer's brother, rdinal Carlo Perosi.

IVERSITY OF KANSAS joins ions of higher learning which r in music toward an A. B. de- sixty hours of public school mu- applied toward the Bachelor of ree; and in the School of Fine elor of Music degree is offered no, violin, violoncello and com-

URTH ANNUAL HIGHLAND G and Scottish Musical Festi- at Banff, Alberta, Canada, from to September 1st, under the f the Prince of Wales. Minstrel- , national dances, with ballad gements of Burns' "The Jolly nd Middleton's "The Ayrshire were features of the programs.

S WAKEFIELD CADMAN has ngeles and will live on a San ty ranch. He gives as his rea- emands made on his time and musical and social affairs and onal help."

ALEXANDER VON FIELITZ, widely known in the United States as both teacher and composer, died at Bad Salzungen, Germany, on July thirtieth, in his seventieth year, having been born at Leipzig on December 28, 1860. After conducting opera in Zurich, Lübeck and Leipzig, he taught in the Stern Conservatory of Berlin, then from 8 in the Chicago Musical College, urned to the Stern Conservatory. is songs were particularly pop- f his two operas, "Vendetta" was Lübeck in 1891, and "Das Stille amburg in 1900.

THE CONCERTGEBOUW of Amsterdam, Holland, began its season of symphony concerts on October second, with M. Pierre Monteux conducting. Willem Mengelberg and Carl Schuricht, the latter of whom was pleasurably received during the summer season at Scheveningen, will be guest conductors in the series. Amsterdam is to have also a Mozart Festival late in January, under the direction of Bruno Walter.

THE CHILDREN'S OPERA COMPANY of Philadelphia, presenting opera by children, for children, is a unique organization, formed with the purpose of developing in the young a taste for the finer musical art for the stage. Children between the ages of five and fourteen present operas based on folk lore and fairy tales; and this, the second, season will open with a double bill, "The Wolf and the Goats" and "Dulcimer Players."

THE PHILADELPHIA ORCHESTRA, with Leopold Stokowski conducting, will be heard over an international radio network, in four concerts during the present season. They will be given from five to six o'clock, Eastern Standard Time, on the afternoons of October 12th, November 16th, Christmas Day and Easter Sunday.

DR. GEO. F. ROOT

THE CHICAGO HISTORICAL SOCIETY observed, on August thirtieth, the one hundred and tenth anniversary of the birth of George Frederick Root, composer of the popular Civil War songs, *Battle-Cry of Freedom, Just before the Battle, Mother* and *Tramp, Tramp, Tramp, the Boys are Marching.* As both teacher and publisher Dr. Root made a great contribution to the early musical advancement of the middle west. His secular and sacred cantatas were at one time in great vogue.

THE PRE-SCHOOL MUSIC CLASS of the Teachers College of New York is training three-year-olds to be music conscious. Their gamelike study of music is not so different from a rehearsal for an impromptu opera. Rattles, bean-bags, anything are used that may help to create a sense of the "musical swing."

AN ETELKA GERSTER MONUMENT has been unveiled to the memory of this eminent singer of the last generation in celebration of the tenth anniversary of her death, by the town of Pontecchio, near Bologna, Italy, where she long resided. Gerster was the only singer of her day whose vocal ability and style aroused serious jealousy on the part of Adelina Patti.

THE NATIONAL ASSOCIATION OF ORGANISTS, at its convention in Los Angeles in the first week of August, passed a resolution in favor of the union of that organization with the American Guild of Organists. This brings to open discussion a question which for some time has been in the minds of leaders in both of these groups.

THE APOLLO CLUB of Chicago will give on December twenty-sixth its seventy-third performance of Handel's "Messiah," with Edgar Nelson conducting. William L. Tomlins, first conductor of the famous Mid-West organization, led its first presentation of this great Christmas oratorio in 1879. In the coming season this fine singing organization will give its tenth performance of Bach's "Mass in B Minor," with Schumann's "Ruth" as its closing offering.

NO ORCHESTRA OF FOREIGNERS may give a concert in Roumania without having received governmental permission, according to a late report. At the same time the government has decreed that, till further notice, not more than thirty percent of the music made in that country may be by aliens.

DR. EDUARDO SANCHEZ DE FUENTES, the noted Cuban composer, attorney and author, may well be pleased with the great success of his symphonic poem, "Anacaona," which was recently given in Barcelona, Spain, where it was enthusiastically received by both press and public.

LIEUTENANT-COMMANDER JOHN PHILIP SOUSA began the thirty-eighth annual tour of his famous band with a concert on August 24th at Olympic Park, Newark, New Jersey. This was followed by a program two evenings later at "Longwood," the wonderful estate and gardens of Pierre S. du Pont near Wilmington, Delaware. For this tour the "March King" has written a new march, "Royal Welch Fusiliers," inscribed to the noted British regiment which marched with the United States Marines to the relief of Tientsin in the Boxer Rebellion of 1900. It had recently its British premiere when the composer went over especially to conduct the Royal Welch Fusiliers Band at a reunion of Tientsin veterans. Commander Sousa reports that the present tour is one of the most succesful in his career.

M. ISIDOR PHILIPP has found his Parisian engagements so numerous and pressing as to make it impossible for him to visit New York as had been his intention.

AT THE CHICAGO FESTIVAL OF CHAMBER MUSIC, from October twelfth to sixteenth, sponsored by Mrs. Elizabeth Sprague Coolidge, three American composers were represented on the programs: Charles Martin Loeffler of Boston, by his new *Partita for Violin and Piano;* Frederick Stock of Chicago, by his new *Concertante for Solo String Quartet and an Orchestra of Wind Instruments;* and Gustav Strube of Baltimore, by his *Sonata for Piano and Violoncello* which was written in 1926 but had its first public performance at this festival.

DUDLEY PEELE, of Baltimore, Maryland, has been awarded the Swift and Company Prize of one hundred dollars for a male chorus. Mr. Peele thus duplicates the achievements of Franz C. Bornschein, also of Baltimore, who has won this same prize three times. Mr. Peele was the winner in the contest of 1927 and 1928.

THE LITTLE HOUSE IN LUCERNE, where Richard and Cosima Wagner lived, after their marriage in the church behind the Schweizerhof Hotel, is reported to have been bought by the authorities of the city, with the idea that the house is to be restored, both inside and out, to as nearly as possible the condition in which it was when this historic pair occupied it. It was here that the composer wrote some of his greatest works.

ONE HUNDRED AND TWENTY-FIVE THOUSAND people, probably the greatest assemblage for a cultural event in modern times, gathered on August thirtieth, at the Soldiers' Field Stadium of Chicago, for the Chicagoland Music Festival. A chorus of five thousand voices under Noble Cain sang Handel's *Hallelujah Chorus.* A chorus of a thousand colored singers, in a program of spirituals, was one of the most enthusiastically applauded features of the event. Then a massed band of one thousand players paraded the Field while they played Verdi's *Anvil Chorus,* Sousa marches, and Tschaikowsky's *"1812" Overture,* with an *obbligato* of cannon on the Lake Front.

THE OVERTURE TO "TANNHÄUSER," as recently performed at the Berlin State Opera, with light effects and stage pantomime, is reported to have stirred up a lively discussion among Wagner enthusiasts.

PHILADELPHIA'S OUTDOOR SYMPHONY CONCERTS, at Robin Hood Dell of Fairmount Park, closed their first series as a remarkable success. Audiences of five to seven thousand were not unusual; a list of brilliant soloists included Kathryn Meisle and Sophie Braslau; and the Sunday evening programs, which began as "light," were changed to "heavier" music in response to the requests from patrons.

A DEFICIT of $588,528 is reported for the last season of the Chicago Civic Opera Company, for a series of one hundred and one performances. This loss is to be borne by the guarantors, in spite of receipts having been near a hundred thousand dollars more than in the previous season; but there was the added expense of moving into the new Civic Opera House on Wacker Drive. A tour of sixty performances, from Boston to Texas, was subsidized by local communities.

ARNOLD BAX

THE "PROMENADE CONCERTS" began on August 9th their thirty-sixth season at the Queen's Hall of London, and closed on October ninth. Sir Henry Wood, who has been a so faithful protagonist of the British composer, conducted; and he led a program consisting of the *"Portsmouth Point" Overture* of William Walton; the *Concerto for Violin* of Sir Edward Elgar, with Albert Sammons as the soloist; and the "First Symphony" of Arnold Bax.

(Continued on page 834)

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CONTENTS

World of Music 761
Editorials 769
A Critical Digest of Music and Masters....*A. Rubinstein* 771
To Count or Not to Count.....*W. O'Toole* 773
How to Organize and Start a Piano Class.*J. E. Broughton* 774
Musical Jargon of the Radio Clarified.....*E. E. Hipsher* 774
Fascinating Musical Dances East of the Suez.*L. Stickland* 775
Why Great Artists Succeeded—Paderewski.*C. C. Isaacson* 776
The Mother's Hand Leads the Way.....*I. T. Smitherman* 777
The Christmas Party.....*V. G. Tupper* 778
Teresa Carreño as Teacher.....*R. P. Burgess* 779
Master Discs.....*P. H. Reed* 780
Can You Play Trills?.....*W. A. Hansen* 781
The Beauty of Bach.....*R. S. Weir* 782
Ivory and Ebony Gymnasium.....*A. Pilker* 782
Bands and Orchestras.....*V. J. Grabel* 783
Organizing a School Band.....*G. C. Mirick* 783
School Music Department.....*G. L. Lindsay* 784
Appreciation of Music in the Grades.....*B. E. Smith* 784
Teachers' Round Table.....*C. G. Hamilton* 785
Learning the Language of Music.....*H. E. Hunt* 786
Educational Study Notes.....*E. A. Barrell* 815
Singer's Etude 816
Organist's Etude 818
Organ Questions and Answers..... 820
Violinist's Etude .....*R. Braine* 822
Violin Questions Answered.....*R. Braine*.824
How to Place the Piano.....*E. H. Pierce* 826
Teachers of Both Types.....*W. V. Parker* 826
That Concert Cough.....*C. H. Turvey* 827
Snapshot Sight-Readers.....*Sister Callista* 827
Teacher-Parent Coöperation.....*P. W. Andersen* 828
Tales from the Tuner.....*P. Bliss* 829
Security in Sight Reading.....*G. Coulter* 829
Introducing a Piano Selection.....*M. S. Drunan* 830
Modulation .....*M. Gardner* 831
How to Keep the Wrists Relaxed.....*L. D. Hopkins* 834
Letters from ETUDE Friends..... 835
Rubber Bands for Scales.....*E. Cooper* 836
Aims for Students.....*W. L. Clark* 836
Musical Books Reviewed..... 836
Wagner and the Ducks.....*G. A. Selkirk* 837
Music for the Crippled Children...*Annette M. Lingelbach* 837
Junior Etude .....*E. Gest* 838
Junior Educational Study Notes.....*E. A. Barrell* 840
Keeping Boys Interested.....*H. Tyler-Cope* 840

MUSIC

Fascinating Pieces for the Musical Home
In an Old Fashioned Garden.....*P. Steele*.787
Valse Brillante.....*Th. Lieurance* 788
Valse Enfantine .....*E. A. Mueller* 789
Chansonette .....*C. Huerter* 790
Vesper Bells .....*K. Clark* 791
The Sunset Dance.....*M. O'Hara* 792
Moonlight in the Birch Wood.....*R. Frank* 793
March of the Masks.....*C. W. Kern* 794

Master Works by Contemporary American Composers
The Nightingale's Song.....*E. Nevin* 795
Valčik in D Major.....*J. Mokrejs* 796
Cradle Song.....*A. MacFadyen* 798

Outstanding Vocal and Instrumental Novelties
Dear to the Heart of God (Vocal).*F. W. Vanderpool* 803
The Call of Love (Vocal).....*A. W. Kramer* 804
I Love Life (Vocal).....*Mana-Zucca* 806
Souvenir of Antwerp (Organ).....*H. E. Owen* 807
Hungarian National Dance, No. 1
in E flat (Four Hands).....*G. Horváth* 808
Russian Dance No. 2
(Violin & Piano).....*F. Hartmann* 810

Delightful Pieces for Junior Etude Readers
A Merry Game and Song.....*W. Rolfe* 811
Song of the Anvil.....*W. M. Felton* 811
Gathering of the Fairy Folk.....*B. Dingley-Mathews* 812
On Parade.....*H. Kinsey* 812
All in Play .....*M. Adair* 813
The Young Bugler
(Rhythmic Orchestra).....*K. Merz* 814

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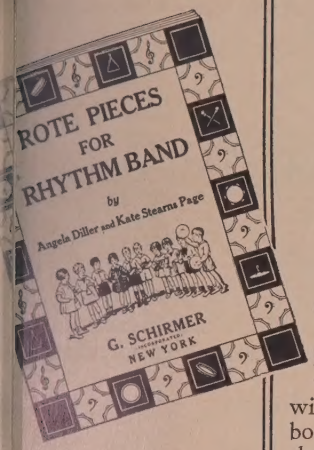

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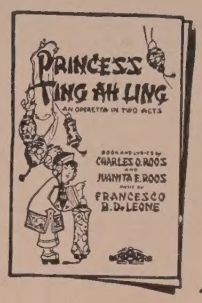

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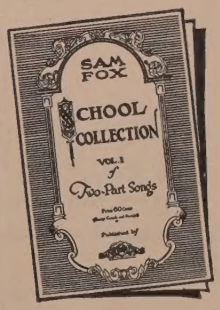

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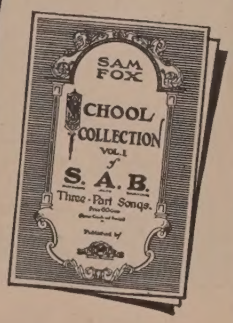

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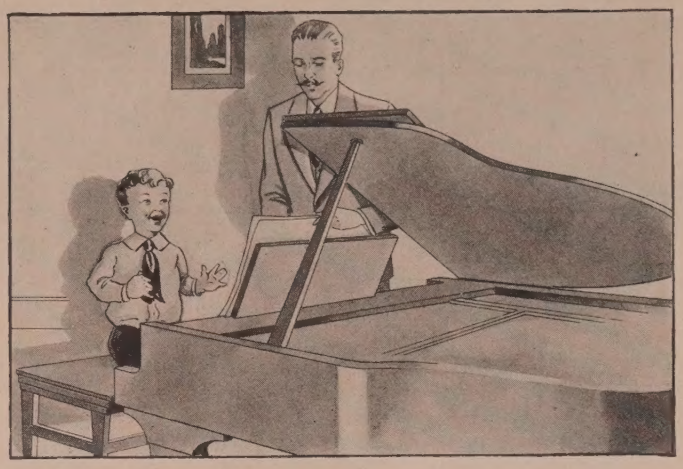

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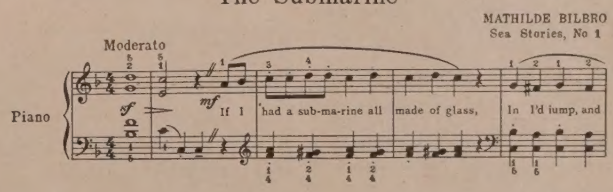

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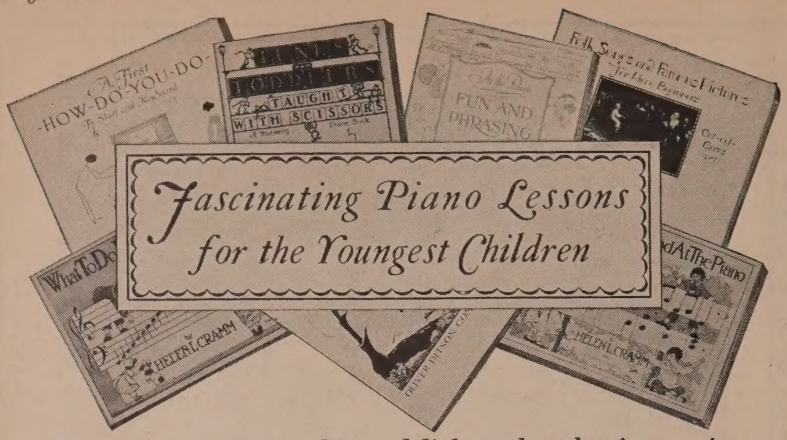

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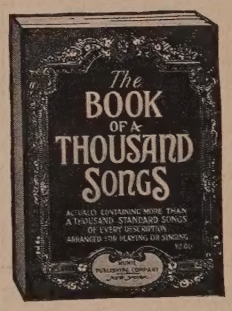

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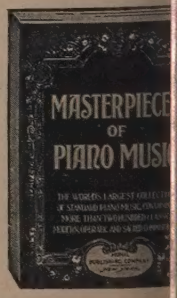

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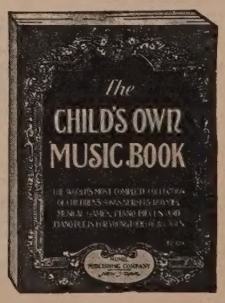

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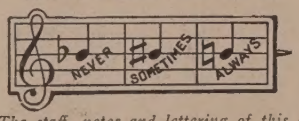

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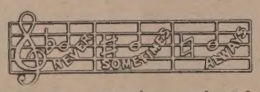

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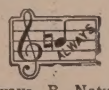

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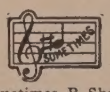

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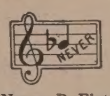

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These Outfits may be had with Full, ¾ or ½ size Violins. Please name which size is desired.

OUTFIT NO. 1—Holiday Cash Price, $15.00. Violin, copy of Antonius Stradivarius. Brown shaded, high gloss finish, flamed maple back, sides and neck; full Ebony trimmed; rich even tone of great carrying power. **Bow:** Best quality Brazil wood, genuine Ebony frog, German silver lined, whalebone grip. **Case:** Imitation Keratol, substantial and fully lined; leather handle, nickel-plated catch and lock. Balance of outfit consists of one piece best rosin, one chin rest, one mute, one E string adjuster, one extra set good violin strings.

OUTFIT NO. 2—Holiday Cash Price, $30.00. A Stradivarius Model Violin. Golden-red color, beautiful gloss finish, fine maple back, sides and neck, very fine even grained spruce top, genuine Madagascar Ebony trimmed; workmanship throughout highest grade; tone is of very sweet and sympathetic quality, with ample volume and carrying power—a fine violin. **Bow:** Well balanced, Brazil wood, Ebony frog, German silver lined; whalebone grip. **Case:** Fine Keratol, nickel clasps and lock, substantial. Balance of outfit consists of best rosin, Ebony mute, Poehland shoulder pad, chin rest, E string adjuster, extra set fine Italian strings.

OUTFIT NO. 3—Holiday Cash Price, $50.00. Violin, a beautiful Guarnerius Model. Lustrous Parisian finish, back, sides and neck, fine grained maple, color, golden brown; the tone of this violin is brilliant and powerful; can be used for solo work or for orchestra. **Bow:** A genuine Pernambuco, well balanced, silver trimmed, either silver wrapped or whalebone grip. **Case:** Beautiful leather, plush lined and silver plated catches and lock, a fine case. Balance of this outfit consists of best Etude rosin, Ebony mute, Poehland adjustable shoulder pad, chin rest, E string adjuster, extra set finest tested strings.

OUTFIT NO. 4—Holiday Cash Price, $75.00. Violin, beautiful Stradivarius Model. Golden brown, handsome maple back, well shaded, hand carved scroll and best Ebony trimmings. The tone is superb in its beauty and smoothness and resonance; a fine solo violin. **Bow:** Genuine Pernambuco well balanced, finest silver trimmed, frog of best Ebony. **Case:** Handsome leather case, either black or brown, silver clasps and lock. Balance of this outfit consists of best Etude rosin, fine mute, Poehland adjustable shoulder pad, a good chin rest, and extra set of finest tested strings.

OUTFIT NO. 5—Holiday Cash Price, $100.00. Violin, either Guarnerius or Stradivarius Model. One-piece back, a superb copy of the old master violins, artistic yellow or golden brown varnish finish, shaded, dull finish, specially selected seasoned material, grafted neck, beautifully carved, gold inlaid pegs and tailpiece, powerful carrying tone. **Bow:** Tourte Model, selected Pernambuco, round or octagon, highly polished oow, gold mounted; fine workmanship. **Case:** Either black or brown seal grain leather, silk plush-lined, with bow ribbons, nickel-plated trimmings; sides and bottom heavily padded; a beautiful case. Balance of this outfit consists of finest Etude rosin, mute, fine model chin rest, extra set of our tested strings, Poehland adjustable shoulder pad, gold-plated E string tuner. This is our Outfit De Luxe.

Faculty of The Curtis Institute of Music
Season 1930-31

Have You a "Model T" Piano?

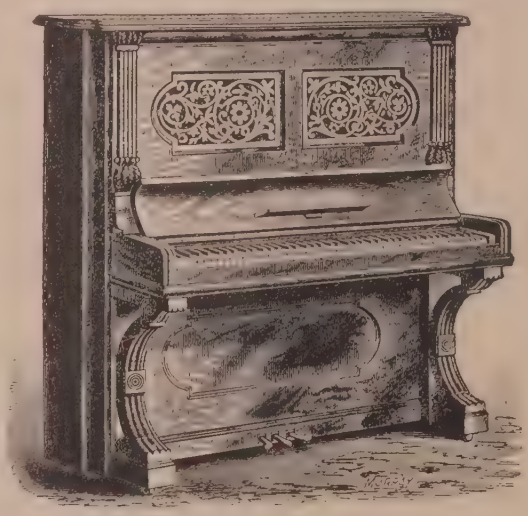
THERE are thousands of pianos in America that are obstacles to our musical progress. They correspond to the old "Model T" Fords, excellent contrivances in their day, but wholly out of date in this era. Both the worn-out pianos and the dilapidated "Lizzies" are rattling along the road of life, a nuisance to their owners and to all who come near them.

There is a time when a piano gets beyond the best tuner in the world. People persist in having these antiquated instruments tuned and repaired; and if they do not sound like new pianos they blame the tuner. A piano is totally different from a violin, in that it does not improve with time. Anyway, there are many who contend that a violin does not become better with years. The reason why old violins bring such fabulous prices is that they come to us from an age when materials and workmanship were at a very high standard, not merely because they are old. The violin, with its four strings, does not begin to have the same strain upon it that must be borne by the framework of the piano with approximately two hundred and forty-five strings with their high tension.

Some years ago THE ETUDE printed a design showing that the tension on a piano, represented in pounds, equals the weight of a large trolley car. The strain upon a piano is enormous at all times, and it is only natural that it should wear out.

The number of old worn-out or nearly worn-out pianos we have recently seen is lamentable. Lack of musical interest in too many homes is due to the condition of the piano. The joy of self-expression on a fine piano is one of the richest of life's assets. There is no insight to music that compares with that obtained by exploring the glorious land of masterpieces, with one's own mind and soul and hands. Parents are more and more realizing this. They know that the child, brought up in this age, without a knowledge of music gained through the performance of an instrument, will be handicapped in the world of culture tomorrow. A fine piano faithfully used is a mark of a home of high ideals.

It is amazing how some people of intelligence and experience will hold valiantly to an instrument born in the "White Wings," "Sweet Violets," and "Shoo Fly" period of American musical art—a dynasty that all of us should strive to live down. Costumed with flowing silk-fringed scarfs and crowned with glass domes filled with impossible wax fruit or flowers, they represented the Laura Jean Libby age of our culture (or, lack of it). How a people capable of the production of such exquisite things as marked our classic colonial period could have degenerated to the nightmares of the seventies, and eighties and even nineties, is hard to realize. The piano of that period was often one of our worst offenses. The square piano was the least objectionable, but the square piano now has no more market value than a bustle. When the owner goes to the dealer with an instrument made before the first "gas-buggies" rolled into town, and expects an allowance, the dealer is in despair. These old pianos are among his greatest problems. They are of practically no use to him, because, like an old "Model T" Ford, they are more expense than they are worth.



A MEMORY OF BYGONE DAYS

This instrument which cost $1100.00 when new is now wholly out of date. It is an injustice to the art and students of the art to hold on to ancient pianos, no matter how much they cost when new. Music students, particularly young students, deserve the best equipment obtainable. The best is always cheapest.

Just why a man who turns in his $2,000.00 automobile (a vehicle of transportation) every two or three years, should expect his piano (a vehicle of culture) to last indefinitely is hard to explain.

Pride of ownership in a really fine piano is a mark of a high appreciation of the best ideals in home life. Buy the very best piano you can afford. Bargain pianos are always likely to be a disappointment. Do not be deceived by a glossy case. The thing that counts is the quality and the durability of the interior. A good piano is a work of art; and it should be, if it is to reproduce the works of the masters of the art. There are, nevertheless, many families who would feel disgraced to go bumping down the street in an old "Model T" Ford, without paint and with bolts and springs all noisily announcing their rattling presence, who hold sentimentally to a pianistic wreck, because "Grandma started music lessons upon that piano." If Grandma had to start again in this age, she would wish that piano in the junk heap, where it should have gone years ago. The fine modern American pianos have a world-wide reputation for their excellence. Their makers have built up an industry which is one of the prides of America. They are a vital part of our great musical progress.

While every piano because of its dominating size should be in keeping with the fine furniture of the modern room, it should be bought as a musical instrument, not as furniture. Don't buy the frame and forget the picture.

HIGH-WHEELED BICYCLES

ANYONE who knows Paris has surely seen some week-end in the *Bois de Boulongne* a finely set-up elderly well-dressed gentleman in the appropriate sports attire of the "gay nineties" sailing unctuously along astride a gorgeous silver-plated high-wheeled bicycle. No modern safety bicycle for him when he can soar along looking down on mankind! (*Gonflez les pneus! Ou! la! la!*) As for autos and aeroplanes—well, we have an idea what he thinks of them. *Fiches-moi la paix!*

Alas! Many music teachers are still in the high-bicycle age and do not know it. They are thirty years behind the time and cannot realize it. Mention new methods, business procedure, the talking machine, the radio and they climb up on their high wheels and ride away, with an expression of "Just you wait. The world will come back to high-wheeled bicycles before you know it." Of course the world never does and they die disappointed, disgruntled misanthropes.

St. Paul's injunction, "Prove all things: hold fast that which is good," is sound doctrine in every way. There are a vast number of things in life which can never be improved and are rarely equalled. It is this characteristic which establishes a classic. This is true of hundreds of principles in the study of music and of works presenting them. The wise teacher learns to discriminate, retain the best and still keep in touch with the newer methods that really produce results.

The great enterprises in art, science, education and business have soared to success by discovering the normal tendencies of the age and building to meet their requirements. Thus Froebel and Pestalozzi and Montessori in their analysis of the child mind found that imagination played a great part in the early natural educational development; and in all phases of the education of the child those systems that foster this precious gift are those which usually stand the best chance of surviving.

THE ACCOMMODATING EAR

THE human ear is marvelously accommodating. It will adjust itself to like music of almost any description. The neighing of bag-pipes takes on a celestial sound to any real Scotchman and so is it that one with Scotch blood, even fairly dilute, feels the call of the Hielands and the Lowlands when a Kiltie Band proudly makes its way down the street with every player puffing his cheeks to the bursting point.

An African traveler recently returned tells how eagerly he drank the water of a green-scummed, befouled water hole in the veldt. He would reject such water instantly at home, but where no other was obtainable it became nectar. Of course, he flavored it with thirty-five grains of quinine a day, but his taste became accustomed to the nauseous beverage. Much of our modern music seems to us like that water in the water hole. Adventurous musical souls bored to death with the reiteration of beautiful commonplaces have ventured so far in the wilderness of sound that anything "tastes good" to the ears.

In this way the world progresses. In reaching out for extremes we come to a happy and agreeable mean. In this way the positive goal of the modernist has a value. Gradually the ears of the public become accustomed to new motives, new rhythms, new harmonies. Note the "Golliwogg's Cake-Walk" of Debussy, now frequently heard. When it first appeared only a few of the "ultra" group hailed it as real music.

Jazz in its hunger for new rhythmic combinations forced the fingers of dozens of pianists to do things that many of their forefathers would have found almost impossible. In this way, jazz has done a service to modern music.

"But," said a recent visitor, "what I object to is the 'fake' in modern music. Would-be composers with no training or skill but wholly and entirely in the quest of sensations write stuff that has no merit whatever, and merely because it is queer they get recognition."

This, alas, is only too true. But shall we blame the composers, or that portion of the public which led to the immortal remark of that noble mentor of refined and decorous entertainment, the late P. T. Barnum, "The public likes to be humbugged"?

LET US BE THANKFUL

ANOTHER Thanksgiving Day is in the offing. Let us count our material blessings and our spiritual blessings as compared with the feasts of corn and wild turkeys which brought gratitude to the hearts of our Pilgrim forefathers. Our blessings are so many that we humbly admit our inability to enumerate them. Most of all we at the home of THE ETUDE prize the blessing of the vast number of loyal friends, many of whom still possess first copies of THE ETUDE.

Late in the "gay nineties" a millionaire friend invited us to ride in his new horseless carriage. Only a millionaire would have had the audacity to indulge in such an extravagance in those days. This two-cylinder contrivance which snorted as though it had a case of emphysema in its last stages bumped over cobble roads at ten to fifteen miles an hour with a cargo of passengers far too conscious of their intrepidity, their daring spirit of progress and their general supremacy to mankind as a whole.

Now, millions of people of moderate means in the United States own automobiles ten times as fine as those of the millionaires of yesterday. They travel over thousands of miles of magnificent roads which from an engineering standpoint have already put to shame the Great Wall of China. The automobiles are often far more luxurious in their fittings than the coaches of kings.

Yet how many of us take time to realize our blessings?

In those same gay nineties the people who could afford a good piano were really comparatively few. The millions of parlor organs that were then sold told the story of economic pressure rather than of human musical desire. Music lessons were the luxury of which only families of people of "well to do" proportions could boast.

Now the economic situation is wholly changed. People not only can afford fine pianos and music lessons but they can have radios and automobiles as well. Just at this moment government reports indicate that our savings banks are literally bursting with money. This cannot last. People will demand the right to spend, and a great deal of this hoarded-up money will go into pianos and music lessons, if only for the reason that people are beginning to understand the permanent investment value, measured in the terms of the larger life, that a fine musical training provides.

Let us be thankful for our blessings. Most of us are millionaires in privilege and don't know it.

EAR TECHNIC

YOUR grandfather when he studied piano was shown a few diagrams in the front of an instruction book and told to mould his hand in that form and have his fingers imitate the action of the works in a threshing machine. In other words, the fingers bobbed up and down like little hammers as rigid and hard as steel. Very little was said about tone and very little was cared about it. The hand was regarded as a machine. The faster it could travel with accuracy the finer was the pianist.

Now all is changed. Weight, relaxation, the importance of rotating the hand and everything else tending to natural unimpeded playing are almost universally employed. Results are achieved in about half the time. Most of all, the ear is trained persistently to recognize different shades of tone color and niceties of touch.

Anyone in this day who attempts to teach touch without educating the pupil's ear is in line with the school teacher who sticks to McDuffy's First Reader. "Make it beautiful and fascinating" is the slogan of the present-day teacher.

Instead of long dreary sets of finger exercises, the beginner of to-day is given alluring pieces usually accompanied with pictures carefully designed to stimulate his juvenile imagination. Technical exercises are there but they are given in such a way that the child understands that they are a gateway to the lovely pieces he desires to play. All through an appeal is made to his ear and to his sense of beauty.

A Critical Digest of Music and the Masters of Music

By Anton Rubinstein

Honorably Dedicated to His Highness George Alexander Von Mecklenburg-Strelitz

Translated From the German by Dr. Clarence Ohlendorf

These critical remarks of Anton Rubinstein were first published in 1890. The text has been translated from the German and a short critical digest of Anton Rubinstein's contributions to the musical art has been added, to bring the digest down to the time of its first publication. Other sections of this notable commentary have been prepared for publication in future issues. —Editorial Note.

HE music room of my villa in hoi are the pictures of J. S. Bach, oven, Schubert, Chopin and They are the five whom I admire y art; and, just as the Hima- himborazo are the highest peaks th, so are they the highest peaks . I, of course, admire Mozart, Haydn and others, but, compared other five great masters, they are t Blanc next to Everest—not so ic regards Mozart as one of the masters, because of the beautiful gave us in his operas; but for opera is a subordinate branch of I am aware I am expressing irectly in an opposite way from o at present regard vocal music ighest form of art:

ause the human voice has nar- nits of expression than the instru- it in joy or sorrow;

ause words, be they ever so do not express our deepest emo- erefore the terms "indescribable," dble," and so on;

ause a person in greatest joy e a melody without words; also orrow he will indulge in melody words;

ause no opera has ever had any- tragic in it as the second move- the Beethoven *Trio in D major,* *lagios* of his Opuses 106 and 110, *adagios* of the string quartets in . E minor and F minor, or the *in E-flat Minor* of Bach's "Well- d Clavichord," or the *Prelude in* of Chopin. Also, no requiem ex- *Confutalis* and *Lacrimosa* of Mo- es such a tragic impression as the ovement of the symphony "Eroica" re death mass). The same holds expressions of joy and of soul in the instrumental works of the asters. To me, for example, the Overture, No. 3," and the *Pre-* the second act of "Fidelio" are her expressions of the drama than a itself.

have been composers who wrote al music; but they are like people e the right only to answer a ques- not to ask it. Indeed every com- ven Beethoven, wrote an opera; was done because the means of on were quicker. Kings, priests, peasants, and others of all lands, he voice and sang. I must express earnestly. The loftiest emotions essed best by the instrument.

rds as a Crutch to Music

PUBLIC likes the opera better ause it is more easily understood. in general are uninterested in ould awaken interest in them; they to have the words interpret the The symphony demands musical nding to enjoy it and therefore is understood in a very small way. Instrumental music is the soul of music: this one must foresee, look for, fathom, study. The public is not concerned with doing this. The beauty of classical music is shown them in childhood, by their parents and teachers, so as to bring admiration for it later in life; but, if they must seek the beauty for themselves, they fail to do so.

I am not exclusively in favor of instrumental music. Self-evidently Mozart wrote sublimely in many branches of the art and for many instruments; but Mont Blanc is not as high as Chimborazo.

In order to explain how Chopin and Glinka came to be regarded as prophets, I must explain the relation of music with respect to the times that preceded them. It has been said that refutations of my views would be received with favor; therefore, do not be surprised at my paradoxes. It has been interesting to me to note how music not only represents the soul thought of the composer but also is the echo and re-echo of the times, of historical events, of the trend of culture (and I am convinced that, even to the smallest details, it is a mirror of the costumes and the modes of the times in which a composer lived, even to the head dress or wig of a given epoch). But this took place only after music came to be a language of its own and not the mere accompaniment of words.

It is said that music has no definite characteristics and that the same melody may sound joyful or sad according to the character of the words. For me instrumental music is alone the standard, and I find that music is indeed a hieroglyphic tonal art. One must first decipher the hieroglyphics; then one can read what the composer wishes to say. And it now remains to show examples of this.

ANTON RUBINSTEIN

A rare photograph of Rubinstein in his youth picked up by an Etude *representative in a book stall on the Seine, Paris.*

The Speech of Music

IN THE first movement of the Beethoven *Sonata, Opus 81,* called "Les Adieux," the character of the *Allegro* after the *Introduction* does not portray the usual emotions of sadness in departure. How does one read these hieroglyphics? The worries and preparations before the journey, the sympathies for those who remain behind, the different ideas of the distant places, the wish for a good journey are here—in fact, everything tender and touching about a departure.

The second movement is called *"L' Absence."* This partakes of a sorrowful character. The third movement brings forth an entire poem to the listener, over the joy of the return. The first theme is of unspeakable gentleness (one nearly sees the tear dampened look of happiness); and later there is the joy of seeing the travelers in good health after their stories of adversity. "How glad we are to see you. You will not leave us again—we will not let you." Before the conclusion there is a look of pleasure, and then embracing. Is it not possible for all instrumental music to be a language? Indeed, if the first movement were only in fast tempo, the second in slow tempo and the third in fast tempo, with a given mode of execution, then instrumental music says nothing and only vocal music is the correct means of expression.

Another example: *The F major Ballade, No. 2,* of Chopin. Is it possible for the player not to feel the necessity of representing a field flower, a breeze, a caress, the flower attempting to protect itself, the wind raging more and more, and then in the end the flower broken? The same can be paraphrased as follows: the flower, a country girl, the wind, a knight, and so on in nearly every piece of instrumental music.

For Those Who Re-Create

I AM not entirely a believer in program music. My aim is to judge and interpret the music correctly, but not to program a piece of music for a special occasion or program. I am convinced that

every composer had in mind not only certain tones, tempos and rhythms but also a soul (a program, so to speak) and the righteous hope that the performer and listener might appreciate and understand it.

He often gives the entire composition a name to help to interpret it; and more is not necessary, for the ceremonious program of tones is not expressible in words. So I understand program music not in the sense of reflected tone pictures of certain things or events: that is only admissible in a naïve or comical sense. The "Pastoral Symphony" of Beethoven is tone painting, in the sense that it portrays the characteristics of the peasantry, that is, simplicity, firmness and contentedness. These are expressed through the fifths in the bass as a pedal point (that is retained even through changes of harmony). This is different from the Russian symphony, of which the character is mostly of a vocal nature. Such words as *rain, thunder,* and *lightning* are just names indicating imitations of nature and are but naïve conceptions, as are the imitation of the cuckoo and the singing of birds. Outside of this tone painting, the symphony of Beethoven expresses but the voice of nature and the peasants in its logical utterance as program music. The romantic and fantastic elves, witches, fays, water gods, demons, and the good and bad spirits, all are not conceivable as such, unless they are programmed, since this is accomplished only by the naïveté of the composer and listeners.

Descriptive Titles

NEARLY every piece of music of today has a title, except those which are designated, as regards their form, as *sonata, fantasy* and so on. The publishers are largely to blame. They ask the composer to give his compositions a name, to save the public the trouble of finding out what they really say; also many titles, such as *Nocturne, Romance, Impromptu, Caprice, Barcarolle,* and so on, have become stereotyped and enlighten the public as to the execution and contents of such compositions. Otherwise there would be the risk of these compositions receiving names from the public; and how comical that often is may be illustrated by the "Moonlight Sonata" of Beethoven. Moonlight means, in music, warmth, dreaming, peace, melancholy, gentleness. Now the first movement is from the first to the last note tragic (the key C-sharp minor denotes that) as a clouded heaven, a gloomy sky. The last movement is tempestuous, passionate, the direct opposite of the peaceful and composed. Only the small second movement is like moonlight — — and this sonata is called the "Moonlight."

I cannot say that the composer is the only one who can give his work a right name. Even with Beethoven's names, the "Pastoral Symphony" and "Sonata, Opus 81" excepted, I cannot explain to my satisfaction the reason, and must conclude and say that he was moved to name the entire composition because of the character of one theme of a movement. For example, the "Sonata Pathétique," is a name well chosen, in the respect that the introduction and the following measures have a pathetic character; but the theme of the *Allegro* has a lively, dramatic character, different from the beginning; and the second theme, with its mordents, is everything but pathetic; nor is the last movement pathetic. The second movement is pathetic, according to title.

The same is true in the "Eroica Symphony." The conception of *heroic* in music is *spirited, brave, challenging,* or *tragic.* That the first movement is not tragic is shown by the three-four time and the major key: aside from which the *legato* of the first theme is in a different, somewhat lyrical style; the second theme is of a passionate character, and the third theme is of a sorrowful, fanciful nature. The composition's being suited to a strong, resolute execution means nothing, since this can occur in a piece of a melancholy nature. But one movement in which all themes are different and all anti-heroic in character, I cannot call heroic. The third movement is probably a lively hunting piece. The fourth movement could be called heroic (if it is played *forte* with the horns) and is in the variation style. It has only two heroic themes. Therefore the title is what it is only because of the second movement. It follows, therefore, that at that time one could name an entire composition because of the character of one movement. Today it is different and probably rightly so. A title now usually holds for the same characteristics from beginning to end.

Pre-Historic Music

INSTRUMENTAL music really had its beginnings two hundred years before it reached the form and harmonic richness of Haydn. I call the time to the beginning of the second half of the sixteenth century the period of pre-historic music. Of the music of the old Hebrews, Greeks and Romans we know nothing or little regarding its intellectual character; and the same is true of the music of the Christian era up to the above-named time, even of folk-songs and dance rhythms, the two most popular forms of musical expression. Therefore I call this the starting point of music.

Palestrina's church compositions are the first works of art. By art in music I mean that music wherein there appears a soul tone. Palestrina is followed in this direction by Frescobaldi whose organ compositions gave this instrument its first artistically known character.

With the exception of the Ar and Gregorian songs, we cannot s certainty if the folk-songs, thro means of churchly texts, became songs, or reversely, if the churc became, through wordly contact, fol From the troubadours, minnesing the much later Meistersinger, w only the literary part and little or of the music. The Dutch epoch only as an intellectual one for the art. In England, Bull and Byr artistic pieces for the virginal or (forerunners of the piano). C readily correlate these beginnings art with historical events and advances.

In the church music the immedia of the smaller horizon of musical lay in the austerity of the Catholic which was about that time attacke Protestant Church because of i fervent asceticism and idealism in questions.

Royal Encouragement

IN THE wordly music the natur of advancement was the court especially in the Elizabethan cou the people's love for music and the as shown by the English compose in their compositions we do not tistic soul thoughts. They are bryonic efforts and, indeed, naïve sions of art, in that they represent "program music" in the sense of for the amusement of society. Th an entire hundred years, until the S entire series of practical dances) In France it, indeed, lasted lon Couperin and Rameau wrote quite things in that style.

In Italy the church music bloc abated till it gradually becomes d by the opera. In instrumental mu two Italian names of this period

(*Continued on page 829*

THE PIANO CONCERTO
A Recent Etching by F. Helsur

To Count or Not to Count

By William O'Toole

HERS sincerely searching for principles and good methods often placed "between the devil blue sea" in deciding what to at to reject. Yet this searching perimenting must be continued, this way will it be possible to cientific body of teaching facts. e teacher—the young teacher —needs to weigh every idea fore adopting it. On the other needs to experiment with it judice, for, as Spencer says, principle which is a bar against tion, which is proof against t and which cannot fail to in everlasting ignorance. That condemnation before investi-

from personal experience, I to my colleagues for many sug- ned from the columns of the period of many years. Every ile, however, I read an article, another magazine, presenting ich are practically unworkable re so cleverly set forth as to almost plausible. Or the prin- elves may be good but are pre- ch a way as to do more harm I have in mind such an article. s written a number of years icism of it will be in no sense attack. I am acquainted with nd do not doubt for a moment in writing the article.

icle the writer decries the prac- sting upon the pupil counting states: (1) that playing the unting aloud at the same time same in difficulty as playing accompaniment while singing; nting aloud is "often extreme- or beginners, especially because do three unaccustomed things mely, read the notes, finger count and feel the time and en we realize that it is diffi- st people to do *one* new thing we can understand the child's (3) "that many musicians, be- kind of instruments they play saxophones, cornets and others nted from counting out loud, play in time"; (4) "that the o do with a student, if it is im- make him feel the pulsations fter studying them out and em with a pencil and tapping music with the teacher count- l—*he is the one to do it*—is to ctronome on him." The italics t mine. In all, this article is tten that the other side of the to be presented.

g not like Accompanying

FIRST place, playing the piano ting is not the same as playing accompaniment while singing ason that *counting represents trol over physical action,* if it done, and aids in preserving the and the coördination of the tion. Singing and playing, on and, are two different physical voice singing an expressive that is different from the notes mpaniment. If it is *not* differ- melody appears in either hand with the voice, accompanying ot so difficult.

r to the second objection—why pupil eliminate the pitch diffi- y at the start by going straight through the page, remaining on the key-note in both hands but playing an octave apart? Counting aloud will not be difficult for the pupil then; furthermore, he can regulate his arm, hand or finger motions according to the dynamic values of the note. As the proper time to begin playing musically is at the beginning, dynamics should not be left out—to be put on later like the frosting on a cake.

In teaching beginners, the writer always has the pupil study the next page in the book or in the little piece in this "drummer-boy" manner for one week. On playing it correctly for me, he is then allowed to play the actual notes for the following week. Having had this preparatory rhythmic, dynamic experience for one week, he is ready, even anxious, to find out how it sounds when he reads the notes at the proper pitch. After a week of such preparation as this, counting is less necessary but even then should not be dispensed with. There is very little danger of making the pupil play too rhythmically, too expressively.

LA SONATE AU CLAIR DE LUNE

An idealization of Beethoven playing his "Moonlight Sonata," by the artist, Coppier.

Rhythm and Wind Instruments

AS FAR AS the wind instrument players are concerned, do they not keep good time (in spite of not counting aloud) because they practice long note playing in the beginning for the sake of breath control and are compelled to concentrate mentally upon the length of these notes? Do they not acquire a good time sense in their ensemble practice, where the conductor exercises a musical control over their physical action? Of a certainty, they are using their breath as does also the pianist who is required to count. The breath, being required in tone production on a wind instrument or in vocalization of counts in piano-playing, makes use of a deeper-seated rhythmical coördination. It is for this reason that counting has been used for so long by many good teachers.

Violinists and other stringed instrument players who cannot conveniently count aloud make up for this lack by marking time with the foot, a rhythmical aid not feasible for pianists. This and the precision developed through timing bow lengths give the violinists the necessary sense of time which is further strengthened by their playing with piano accompaniment and in orchestra.

Ensemble practice is, perhaps, the most apparent reason for the players of orchestral instruments keeping good time. They must concentrate upon the beat, upon the measure feeling, or they are lost. The good orchestral player or the good singer in a chorus does not follow his neighbor. He adjusts the intricacies of beat pattern so that they synchronize with the beat of the conductor. He takes care of his own individual part. The conductor, having the unity of the whole in mind, can concentrate upon phrase rhythm, as a higher manifestation of artistic performance.

The Pianist His Own Orchestra

BUT THE beginning pianist is both conductor and orchestra, his inner self conducting his hands and his feet. When he can share in the beneficial ensemble practice of duets or two-piano pieces he should do so, for the reason that the players *must* count until the inner rhythmical habits of each are known to the others. Only then, and only for that particular piece, perhaps, may counting be dispensed with. Similarly, the beginner must count *until* his inner rhythmical habits are known to his hands and feet, until coördination is established.

The metronome will never make a person really rhythmical, for, as Oscar Bie has said, in the Musical Quarterly of July, 1916, "The beat is not a metronomical but a psychological unity." As an indicator of the approximate tempo desired by the composer, as a pacer in working up velocity in scales or in mechanical etudes, it is extremely valuable. But to use it in practicing pieces is an abomination. Our metronome must be an inner one, for the reason that, in really musical playing, the beats are not evenly spaced. Nor are they of the same dynamic value.

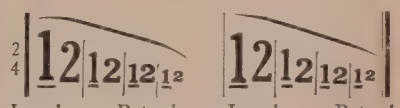
Counting for Expression

AS COUNTING represents inner feeling, it should not be omitted from the very first steps. Indeed, it is imperative that counting aloud be a part of the beginning lesson in rhythm. Thus the child experiences no awkwardness in the process and indeed enjoys the vocal expression. Audible counting should be continued until the pupil can play musically at each stage of progress; it should be resumed at each new difficulty until it is mastered. But it must be musical counting, not metronomic counting. The latter type of counting, if without the metronome, almost always degenerates into a slavish following of the physical action instead of a leading of it. If with the metronome it becomes a prison-like lock-step.

Unless the counting *commands* the physical action it is only a hindrance. Let us imagine, for illustration, a drunken drillmaster and his squad of soldiers. Would not his uncertain drawling be a hindrance rather than an aid in the continuity and coördination of physical movement? Undoubtedly the squad could get along better without him. On the other hand, if he were really in condition to command, think how the squad would react to his orders. The drawling drillmaster represents ordinary counting; the alert one, the "snappy" leader, represents vital rhythmic counting. The child himself will soon agree that he can do better with this method of musical counting than he can with metronomic counting.

The method, as pursued by the writer and also by Frederick Schlieder, in his method, "Lyric Composition through Improvisation," is as follows:

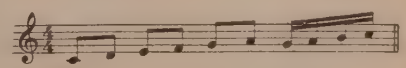
Count



Impulse....Retard Impulse....Retard

The size of the numbers indicates the dynamics while the spacing between them indicates the length of the respective beats in the rhythmic curve. This is, of course, an exaggerated way of practicing. Exaggeration is necessary, however, in presenting a new experience. As most pupils practice too much on a level, dynamically, and too much on a straight line, rhythmically, they need such exaggeration.

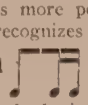
The principle of practice is, of course, the same in three-four and also in four-four meter. In counting eighth notes, triplets or sixteenths, the number is divided according to the number of notes in the beat pattern, the consonants at the end of counts *one* and *four* being reserved for the final note, thus:



Count Wuh-un two-oo three-ee foh-oh-oh-ur
1 2 3 4

By the use of this method of counting we remain conscious of the beat as a unit while articulating its parts. The use of *the number only* gives a psychological feeling of unity; on the other hand, the use of auxiliary syllables other than those made from the syllabic division of this number is to be discouraged. The use of "and" is particularly bad, as it puts a heavy word

on an unaccented part besides implying by its meaning something added to the beat and outside of it.

Inasmuch as teachers are interested in having the pupil sense the different units of form—the beat, the measure and the phrase—too much emphasis cannot be put upon the necessity of using a method of counting that stresses feeling rather than mathematical knowledge. Incidentally, the mathematical knowledge of time follows in due course and is more permanent. The pupil, however, recognizes such combinations as and  as musical units having a certain rhythmical sound and a certain muscular response.

In short, it is after all not a question of "to count or not to count" but a question of the method. As expression is only filtered impression it behooves teachers to use, fundamentally, a method that will also be correct finally.

SELF-TEST QUESTIONS ON MR. O'TOOLE'S ARTICLE

1. *How can pitch difficulties be eliminated in the early lessons?*
2. *What substitute for counting aloud have wind instrument players?*
3. *How does counting differ from accompanying?*
4. *What is the difference between metronomic counting and musical counting?*
5. *What is the disadvantage of using the "and" syllable in counting?*

How to Organize and Start a Piano Class

By Julia E. Broughton

Instructor in Music Education in the University of New York

If a piano teacher is one of the many instructors now successful with private pupils, she need not have any hesitation in organizing piano classes. The same principles which she uses with individual children she should teach to the group. She no doubt will profit by taking a short course in class procedure; but she may also read literature published on the subject and get many ideas in this way.

Many a teacher wonders what she should charge for class work. When she begins, she should charge the same amount for her time that she receives from private pupils. If they pay her at the rate of $3.00 an hour, she should charge 75c if the class numbers four or 50c if she is able to teach efficiently a group of six. Perhaps the children will wish to take two lessons a week. If so, she might reduce the price a little.

Let her, then, start with a class of four or six and see how nearly she can come to keeping all busy and interested. After she has explained the important features of the first little piece which she puts on the blackboard, she groups the pupils around the piano and has them take turns playing this "piece."

The equipment for class work is very simple, one or two pianos, a blackboard and piano books for beginners with the middle C approach using single notes. It is best not to use paper keyboards since children often dislike them. If possible, the teacher should have a few silent keyboards with real key action. These may be helpful for a few weeks. However, her final goal is to have the various children play in turn on the real piano. They can criticize each, others' work and become interested in learning of their own progress by comparing it with that of their classmates.

The teacher must be enthusiastic, pleasant, alert and extremely active. In walking around to assist the pupils she must confine her remarks to the class as a whole, while helping the individual. If the lesson is well prepared and properly planned before the class meets, she can cover a vast amount of work of different types. The pupils can do a little writing at the blackboard or at tables. They can play from the book which they are studying in common. While one child plays, the others can clap the rhythm, recite the letter names, or listen to see if the performer is playing "with expression" and bringing out the meaning. Supplementary pieces may be used in which case all learn different numbers. Plenty of material should be assigned for home study, some being selected particularly for memory work.

Classes should be one hour long and should always begin and end on time. The teacher should proceed in a systematic, business-like manner, and the children will by her example learn to improve their time. All important questions should be cleared up, but no one pupil should be allowed to take the teacher's time for unnecessary conversation. The children must learn to work together. In fact they can help teach each other, the more apt pupils being delegated to assist those who grasp the ideas more slowly. A spirit of friendly competition is also beneficial.

The teacher should always praise work well done and avoid stressing mistakes. Some errors may be corrected by the pupils themselves through observation. A reasonable amount of drill is essential, so that all will understand how and what they are to practice. The teacher should often demonstrate the manner of correct practice, how the piece is to be practiced first with each hand alone, then counted aloud.

To have a successful class the pupils should be of about the same ability musically, although their ages may differ. In any case, she should always give interesting material and that sufficiently within the grasp of the pupil so that he can master it with a reasonable amount of practice. A child loses interest in a piece which it is impossible for him to learn.

Finally, the teacher should be sure that she spend most of her time seeing that the class is actually learning to play and read music. The final test is, "How do they perform?" and "Do they understand what they are doing?"

MUSIC FORGES AHEAD IN THE EAST

The lately opened National Conservatory of Music in Cairo, Egypt, which was dedicated with great ceremony by King Fuad.

Musical Jargon of the Radio Clarified

A Popular Interpretation of Technical Terms Heard D Over the Radio

By Edward Ellsworth Hipsher

PART V

Cantus Firmus (or Canto Fermo): A "fixed song" or melody. A melody set apart for contrapuntal treatment. This plan of treatment came into vogue with the polyphonic writings of the twelfth century, when portions of the *Plain Song* of the church were appropriated for this purpose, as in *descant* and the *motet*. The term seems to have survived principally through writers of works on theory and to have almost no present-day associations other than with exercises in counterpoint.

* * * *

Canzona, Canzone (Italian): A form of folk-song of very ancient lineage, cultivated by the Troubadours and Minstrels of the eleventh to the thirteenth centuries. Ordinarily secular and amorous in its content, there were those of a sacred nature called *canzoni spirituali*. In later times the term has been applied to popular secular part-songs as well as to instrumental compositions in madrigal style.

* * * *

Canzonetta (Canzonet): The diminutive of *Canzone*. A short song. A madrigal.

* * * *

Caprice: A composition of a more or less sportive nature, in which a theme is made to undergo every sort of treatment, as if the composer were resolved to exhaust its resources. Müller (1767-1817) and the later Mendelssohn, nevertheless, applied this name to compositions quite in the sonata form.

* * * *

Capriccietto: A small capriccio.

* * * *

Capriccio: A form of composition brimming with jest, hilarity, brightness and sport. Though variously defined as "a whim; a caprice; a composition of irregular or unconventional form and style;" the *capriccio* more often fits rather snugly into the mold of the classical ternary or rondo form. Thus it must not be in any manner confused with the *caprice*.

The name *capriccio* was first pieces written by Marpurg, in freely fugued style, for the Ha In early days it was sometim also to sprightly fugues, as in "Third Set of Lessons for th chord" and in Bach's "Six Part the middle of the eighteenth had become identified with ex the style of the modern *etudes*, f instruments. Later the name w by Mendelssohn and Sterndale compositions but slightly varied sonata and rondo forms; while more recent Brahms used it for s lively conceits that are not in among his later works.

The *Capriccio* found one of happy exponents in the blithe Me as it served as a medium for the of the wit and spirit, the almo changes of harmony, and the phrases and treatment, which dancing measures from that so facile pen. The typical *capri* too ethereal to trail mundane will transport the hearer whith sip the nectar and dream the Titania's delectable demesne.

* * * *

Carol: A hymn of praise; es hymn of nativity sung in the o Christmas season. The name wa derived from the Latin *Corolla*, the earliest sense seems to hav ring" or "a ring dance;" and it became associated with these songs from the fact that the them were written to be sung tunes. These, in Germany, w *Wiegenlieder;* in France, *noël* England, *carols*.

The earlier carols, of combined dance, found their way from pa into the Christian festivals. M of the fifteenth century are s *Joseph was an old man*, widely "The Cherry-tree Carol," had it a legend of the Coventry myster twelfth and thirteenth century Many carols of comparatively preserve curious legends of an Perhaps the best known of the century is Samuel Wesley's *Herald Angels Sing*, a variant *How the Welkin Rings* which original form. *O Little Town hem*, written late in the ninet tury; by Phillips Brooks, in the Holy Trinity Church of Phila doubtless the most popular car late origin.

* * * *

Catch: A species of conce music, seemingly indigenous t It has no feature distinguishin the round, other than that its always of a humorous nature. received its name from the fa music has been usually written melody on a single staff, ins score, and that each voice mus be on the alert and "catch" t entry. In earlier centuries, es sixteenth and seventeenth whe was most in vogue, the words none too refined in tone and t England is still a Catch Club since 1761.

(Continued on page 8

Fascinating Musical Dances I Have Seen East of Suez

By the Noted American Composer

LILY STRICKLAND

G India and sailing down ay of Bengal we arrive at on, the port of Burma. On ir the sound of temple-bells reminding us that this is the ddhism, of beautiful pagodas, irls and of *Pwes*.

-fighting is to Spain, or base- America, so are the *Pwes* the usement of the Burmese, and *es* are entertainments in which ancing play an important part, that the Burmese love and ir old arts of music in its s.

four main *Pwes*, three of le dancing and all of which of some kind. Since Buddha ste-distinction as well as *par-* hen, the whole Burmese popu- out *en masse* on the occasion

ning little Burmese dancing- special mention, not only for developed art-forms used in for her individuality in solo ll.

only a short distance from et we find an entirely different from the moment we land The people are cheerful and nd have kept their quaint and ms free from invasion or con- For this reason we find the lances a distinct art-form and g-girl particularly attractive nsemble work in the *Yein Pwe t Pwe*.

lo work that we have our best to study the technic of these rs, even if on such occasions acted by the antics of a clown. rmese girl's dance is quite un- the nautch-girl, though having of similarity with the technic ha-girl. The Burmese dancer ne and graceful; she is beautifully costumed and uses fans with skill and charm, and her muscular control is wonderful. Her work is delicate, dainty and appealing and, while all the parts of the body are brought into play in the course of her dance, there is no suggestion of sensuousness or deliberate play on the emotions. We have included the Burmese dancer in our list because she is unique, original and charming, not because, as in some of our examples, she exploits any bizarre, grotesque, primitive or uncouth elements in her work.

The Devil-Dance

FROM BURMA we go to Ceylon, that most beautiful of Islands, where the variety of race and creed has given us so many dance-forms to draw from. In Ceylon we find that Buddhism is the prevailing religion and we also find a number of interesting dances both for men and women.

The devil-dance of Ceylon is less cumbersome and uncouth than the devil-dances of Tibet or Northern India. Both use masks, however, and a common idea is expressed in the dance-interpretations; but there is a great deal more freedom and play of the body in the Ceylonese dancer. His technic is lighter and more varied, his dance-forms more intelligent and intricate and his entire performance more understandable.

The nautch-dancers of Ceylonese Hindus, the Tamils of Dravidian stock, from southern India originally, are characterized by the same freedom and broadness of style that we observed in the Buddhist devil-dances. In the first place the dancer herself is unincumbered by heavy garments, and naturally her body has more chance to express itself fluently and easefully. She is graceful in movement and her work expresses the liberation of the spirit in a manner that seems peculiar to Ceylon dances. It is rather remarkable that while several countries may profess the same religion, their expression of that religion in music and dancing may be quite dissimilar. Thus the dancing in Ceylon seems altogether different from dancing in Bengal, India.

In the Malay Straits Settlements and cities such as Singapore or Penang we again find delightfully contrasting music and dancing. Here we find both Buddhist and Moslem in extremes, as well as music of Hindu or Malay influence, and each creed has contributed something distinctively interesting. Here we may come across a Moslem dancing a solo in the center of a circle of spectators, accompanied by a drummer and perhaps one other instrumentalist. He does not appear to be dancing the sword-dance that we have mentioned as being particularly popular among the hill-tribes from Afghanistan or Baluchistan, but, so far as we can discover, is simply dancing a sort of folk-dance of simple construction and little imagination.

Mortifying the Flesh

WE MAY find our interest more stimulated by the remarkable performances of men who, like our Hindu "penitent," excoriate the flesh and forget the tortures inflicted upon the body by succumbing to the impulse of a fevered, erratic and barbaric dance of ungraceful if agile character. The custom of inflicting self-torture was forbidden by Buddha, but the followers of the Prophet or of Shiva frequently work off their religious complexes in this manner.

A Malay dancing-girl can be a very wicked-looking person, and she dances her own individual dance in a style far removed from the standardized, traditional, and monotonous fashion of the Hindu nautch-girl. Her dance is frankly physical and evidently designed to appeal to the lower natures of her audience, much after the pattern of the Egyptian performer of the *danse du ventre*, or muscle-dance, which, though originally a sacred-dance in the days of the old Egyptian gods, has been debased into a vulgar exhibition.

Complex Figures of Siam

IN SIAM and Java the Buddhist musical librettos have been taken largely from the old Epic poems of the Hindus, especially from the Ramayana. In fact this great poem, recognized as one of the Sacred books of India, has furnished the themes for most of the songs and dances from Burma to Java. But the Siamese have elaborated their dance forms to a remarkable extent. Cambodia, which was once a part of Siam, has the same style of dancing and costume that may be seen anywhere in Siam, and it is most beautifully expressed in Indo-China in ballet-ensembles.

Such grotesquerie as is expressed in Siamese dancing is done by the Hanuman-dancers, men who dance with monkey-masks to symbolize the monkey-men who, under the direction of Hanuman, the monkey-god, effected the rescue of the heroine of the Ramayana when she was abducted by Ravana, a demon-god. The dances of the monkey-men may be called the comic relief in the interpretations in rhythm of the stories taken from the Ramayana, but the presentation of this drama-dance is given and accepted in all sincerity and seriousness.

We have selected various dances from India, Burma, Ceylon the Malay Straits and Siam for purposes of interesting examples of the dance as exemplified by animists, Hindus, Buddhists or Moslems. We should like to take you on into China and Japan but realize that there is a mass of material in those countries that deserves separate articles. The subject of

Left: A Moslem girl in gala attire.
Center: Men dancers in characteristic present-day costume.
Right: A dancing girl from the Malaya Straits.

oriental dancing is one of infinite variety and fascination, for nowhere else has rhythm so entered into the very life of the people. From the crude attempts of dancing expressed by the aboriginal tribes to the highest art-forms developed throughout the centuries the rhythmic reactions of the people are tremendously interesting and instructive.

American Folk Dance

IN OUR own America, the much vaunted land of "progress," we have lost much of our spirit of folk-music. Where can it be found among the people of Anglo-Saxon descent today save in the mountain regions where civilization has been slow in its implacable march? Our only indigenous American music, that of the Red Indian, is in danger of becoming extinct through the determined puritanism of the would-be reformer who desires to rob the dying races of the First Americans of their right to dance their tribal dances in the sun.

Should the oriental come to our shores in search of original dance-forms, what would he find to compare with his own? Ball-room dancing, meaningless to his concepts, or tap-dancing as exemplified in our many brilliant musical revues? Neither of them have the slightest religious significance, nor in fact have any of the dances of our own people. As purely "secular" dance-forms they have lost any claim to dignity or seriousness of purpose and, to an oriental to whom dancing is of such great significance, they would be strangely barbaric and incomprehensible.

Our Eastern visitor would turn away, disillusioned save for the efforts of our real artists in the expression of the dance. In them alone is our salvation. And here the oriental student of the dance would find that, in seeing the new dance forms of America, he would recognize as old friends in new garments the dances of his own country, and he would perhaps be flattered that the East had given to the West so much inspiration for color, romance and beauty in the dance.

Further Formalization

BUT IF we have taken many of our ideas from the Orient in dance-forms we have furbished them up, glorified and polished them with an understanding of and a sophisticated attitude toward the art. Therein have our dancers contributed their part to the perfecting and finishing of the rhythmic ritual. We have mastered the "draughtsmanship and technic" and have evolved form in a superlative degree. What we should strive to do as well is to express "the soul of the matter," the spirit and symbolism, the meaning and significance back of the dance itself.

It is only when a dancer can convey through her interpretation of an idea, a mood, an emotion, or even a profound religious sentiment, the essential thought animating the dance, that he or she is a great artist. Merely to be enraptured by skillful technic, or grace, or beauty, or intelligence, is not enough. Dancers have a greater message than portraying the elements of beauty in rhythm; they can be poets, and prophets, and preachers in their appeal to the spirit within the spectator who not only sees loveliness of physical form or hears satisfying harmony as a musical accompaniment, but who also senses and absorbs the deeper beauty that touches the soul within.

This emotion is wordless, perhaps, because it is too profound for the limits of speech; but the effects of such a reaction induced by a rhythmic expression of a beautiful concept in the mind of the dancer may be of tremendous significance in stimulating æsthetic meditation or awakening spiritual consciousness. This is the highest ideal of the dance and I am happy to say that I know and appreciate several of our American dancers who are working with this standard ever before them.

Blue-Law Blindness

THESE special "messengers" whom I have in mind are meeting with great obstacles through the narrowness and lack of comprehension of an uncultured element in our "enlightened and free country." A very fine young artist recently told me that his Sunday night performance at a theater was prohibited because he was classed as an acrobat and not allowed to produce his program as planned. And yet the same law-makers permit the trashiest and most tawdry and artificial of "movietones" to hold forth on the "Lord's Day."

That music and dancing of varied nature is a part of these cinema-shows is one of the incomprehensible inconsistencies that mark our enlightened land. Such one-sided puritanism is a sad reflection upon the supposed intellectuality of our people, or some of them. I recall with a sigh the uninhibited dances of the simple people of the East where music is of divine origin and where the most untutored, though not uninspired, dancer has the power through his rhythmic medium of expression to tell us some heroic or romantic or religious story that brings us closer to the god within us.

Let us, in the name of beauty, of breadth, of vision, of real spiritual understanding of the power of music and rhythm, unite in encouraging the high type of idealistic work that our interpretative dancers are trying to do. Those who have nothing to say need no encouragement; the "sounding brass" of cheap music and dancing is already heard all too often. What we do need to do is to listen to the "morning stars that sang together" or the song that is sung to praise Him "on an instrument of ten strings." It is not so important to remember the dance of Salome as the triumphant dance of Miriam.

SELF-TEST QUESTIONS ON MISS STRICKLAND'S ARTICLE

1. *What characterizes the dance of the Burmese dancing girl?*
2. *From what source do most of the dances of Siam and Java originate?*
3. *What legend do the Hanuman dancers portray?*
4. *What representative folk dances are there in America?*
5. *What contribution to the art of the dance is North America making today?*
6. *What characteristics identify the great dancing artist?*

Why Great Artists Succeeded

By CHARLES D. ISAACSON

II

IGNAZ JAN PADEREWSKI

IT IS a strange thing to say of any man that he succeeded because previously he had failed. Yet it may be written of Ignaz Jan Paderewski.

He had come through his youth and first manhood with an uninterrupted series of misadventures. Everything he touched went wrong. Wherever he made his attempts to play piano he was met with the taunt of mediocrity. "Just another pianist. He is pretty good, but there are hundreds like him."

Tragic, indeed, is it for youth to meet with constant disappointment and baffled ambitions. In the case of the young Paderewski, Fate seemed determined that the whole structure of his existence must be burned to earth. Not only was his concert career blasted but his very occupation as a music teacher became more noted for its lack of pupils than for their appearance. At last even his personal happiness was destroyed. When his young wife died, the fiery Pole was left literally a rover, a ne'er-do-well, one of the useless hangers-on of the community.

Some there are who believe that if it had not been for the famous actress, Mme. Modjeska, and her influence upon him the world would never have known Paderewski. I am inclined to think differently, to believe that someone else, himself, perhaps, would have reawakened the natural tendencies and latent greatness. As it was, Mme. Modjeska urged him on.

"Poland needs you," she would say to him. "Every man and woman of Polish blood must fall in line. This one as a soldier; that one as a nurse; the other as a writer; you as a musician."

The young man believed in Mme. Modjeska, loved her, revered her as an artist. And because she had faith in him a new determination was born. Like the Phœnix which rises out of the ashes, another Ignaz Paderewski came into being.

He had known what it is to be beaten. Never again would he bow before the storm. No matter what the blow, how painful the lashing, how overwhelming the forces against him, he would never admit to defeat, for nothing could ever sink him to the depths he had once known. Besides, now he stood alone. H self to serve; only his country the nations of the world, Pola to cry out its woe and enunciate and strength and glory.

On, for the Glory of Po

THERE had been another p had sung of the struggle tion, kicked under the heel of Russia. With Chopin as his ide nation's banner as his symbol, P threw himself into the work h could best perform. Although he past the age of the student, h he must study. Hitherto he had fident of himself, satisfied wit excellence. Now he would begi if he had never touched the key fecting his groundwork and eve in the mechanics of his art.

He could be satisfied with no foremost teacher of his day, L who looked in amazement on hi maturity. Yet there was so eager, so intense, in Paderewski that Leschetizky was drawn t him.

"Mr. Paderewski," he said, rather beyond the age, and pe is only a whim. The question is, est are you? Now - - er - - suppos say to you: 'Jump out of that Hold!"

Paderewski had advanced t window as if to leap from it.

"That is enough!" Leschetiz "We will go to work."

That word "work" has been note. Facetiously, though s Paderewski has said, "My suc per cent inspiration; ninety-five perspiration!"

Always, since the rebirth of P through all the long years of phenomenal and sensational as t head of any man, the eminent never faltered. Nothing has m to him save the great cause of When Poland needed him to se this direction or that, even thoug the abandonment of his career a it entailed, he never paused for Wherever he moved he was firs and then the pianist. Indeed, th Paderewski embodies the very t Poland. In him has been pers country. History will glorify much of the credit of freeing P

The Spirit Within

THUS, IN all the pianism o ist, something greater than rereading of printed scores has the keyboard. Listeners have be by impassioned pleading. Music because the artist has been servi

In surveying the life and Ignaz Paderewski, one realize failure is sufficient to deter him work incessantly. After the W tating the pianist's long absence concert stage, he went back to days to make facile once more and scarcely supple fingers.

Then once more illness attack man, cancelling his entire tour o But he is not through. While him, still he batters forward. A yet see him and hear him again.

"I am very fond of chess. I game. But it leads to only o more chess."—JOSEPH HOFMAN

THE QUEEREST MUSICAL MONUMENT

This odd monument, which is to be found in Highgate Cemetery, England, is one erected by his wife, to Harry Thornton, "a genius who died young."

The Mother's Hand Points the Way

Changing the Practice Hour from Drudgery to Delight

By Ina Thompson Smitherman

THE average youthful student be music lesson, after the novelty worn off, is one long punish- hours promises only despair. The number of pages dotted with a con- tes of symbols dull his senses e the hands. The mother only takes a part, as she watches k the allotted practice period e of an end. Then the bewildered p sits on a high stool "putting gleeful to go free.

lessons a week and practice a day without aid the t causes two-thirds of the time, while the mother when by the child isn't tal- carry "basket." What an in- when by the a few princi- regardless of whether musical or not, can the first and most study, and at the same the more privilege just a little but closer to her

have been taught to make a practice alone and the study of "for every day," the problem of is totally different. The impressing the pupil for an day has been turned into a of real amusement, filled pictures and poems, which and cause the moments to

The Mother Learns

MOTHER can learn her notes. are only seven on the piano, D, E, F, G, and duplicate octaves the thereafter. Time is just as breathing and is like the pro- cut into halves, quarters and

the child begins to count the should accentuate the fact that measure and phrase, each contains to make up a measure. Any will explain this to the Then the latter should take an old music and write the counts over each measure all the way Should she find a difficult one she further explanation. Any a willing heart can memorize and four spaces in the treble and

simple enough. But how about above and below the staff? only seven kinds of notes, of rests and seven different their duplicate octaves, which the whole keyboard. These the in her note book. With this her shopping bag to be referred the street car ride or whenever a moment to herself, she reviews until they are firmly fixed. exercise can be found than control. The mind is the thoughts are never permitted the mother keeps in constant her reward comes quickly.

Staff and Keyboard

HAND represents a perfect staff, five the fingers, and the between the fingers. It is the piano was made to fit the

The little beginner has one true friend and guide on the written page, that being Middle C, the only note which is shared equally between the treble and the bass. The question he has to ask himself con- stantly is "How far from Middle C is the desired note?" Should the busy mother feel there are too many notes for her to learn, let her brush away this erroneous idea forever by seating herself at the piano, crossing her hands and placing both of her little fingers on the same note, Middle C. Let her take the left hand first, hold down the Middle C, skip one note and hold down E, and so on, skipping one note each time, until she can hold all five notes down, saying over "C is on the first line; E is on the second line; G is on the third line; B is on the fourth line; and D is on the fifth line." This she repeats out loud until she has learned it. But she does not learn the spaces. Lines are all she needs. The spaces then become a part of the lines.

She does this with all of the ledger lines, above and below, in bass and treble, until they are learned. She runs the right hand down in the same way. Middle C is on the first line below the staff; A is on the second line and so on. She learns it, sings it, thinks it, goes to sleep by it for a week, and then it is long forgotten.

Throughout most four positions bearing the ledger lines there are four notes which the average child considers the hardest. D is on the fifth line both above and below the staff in the bass, and in the treble B is on the fifth both above and below. Compel your mind to think music, not just to follow, and in a short time your own imagination will furnish numerous original ideas of genuine music play for every day.

The Old, Old Story

MUSIC IS easy. It is a delight. It is the natural craving of the soul to express itself in melody. A splendid young student of an exclusive fraternity, with envy in his voice, explained that the most popular and beloved member of this "set" was a mountain boy who bewitched every gathering with his music, a mysterious type, a veritable gift from heaven. When the real history was known the "gift from heaven" proved to be a determined little mother who, with a shell of a piano and the old, old story of daily routine, had assisted her son each evening to read his notes, away from the piano, out loud, from the printed page. Her only text books were a battered old hymnal and a paper-backed copy of "Parlor Gems" which she could not play herself.

One of the most beautiful and impressive expressions of love and devotion for two little daughters was shown by a frail little woman living in a tiny town far from anything which looked like an opportunity in the musical world. Here she worked out a method all her own for her charming children. A nervous break-down had caused the father to be confined in bed for two years, and the sound of the piano made him restless. This obstacle in the path of the children proved to be their opportunity.

The mother each day lured the children out into the yard under a tree, while their father slept in the afternoon, and there they read music out loud, slowly, accurately, note by note, rest by rest, dots, phrases and time, month after month, she relying on her imagination to make their music play every day, until the children went away to college. There the head of the Music Department asked them how it was that their heads knew all and their hands nothing. It is useless to say that these well grounded pupils went forward by leaps and bounds to become later great teachers, all because a self-willed little mother used her tiny crumb of knowledge, just the names of notes and rests, to secure results and bless the world.

Helpful Home Work

YOU MOTHERS who know or desire to know your notes have the pupil read out loud fifteen minutes each day until all symbols are definitely learned. This is the one bit of help the instructor most desires in aiding her efforts to teach reading correctly.

The heart is joyous when sweet music is heard. How much deeper and more permanent is the pleasure produced when the mother produces with her own hands this wonderful harmony of sound which expresses every emotion the individual mood dictates. At the same time, with a minimum of work intelligently and consciously done, she is enabled to guide her children toward that coveted goal of success which in the end yields a harvest whose value is above rubies.

A MOTHER POINTS THE WAY

An impressive bronze, by the sculptor, Alice Cooper

The Lewis and Clark Expedition set out in 1803 to explore the Louisiana Territory and to evaluate it. A French Canadian guide was taken along to act as interpreter and to assist them through the mountains. This guide asked permission to take his Indian wife to aid in case of complications with the Indians. This woman, Sacajawea, [illegible] This statue to her memory has been recently erected at Portland, Oregon, by the women of the United States.

"Do your own thinking of your works and deeds, after setting your standards high, and be ruthlessly honest and exacting in your judgment. You can then pass the criticism of others with equanimity."

—Frank Damrosch.

The Christmas Party

By Virginia G. Tupper

An Outline of Preparations for an Interesting December Studio or School Recital

This is a story surrounded by a recital. All of the music is procurable from your dealer. In some instances phonographic records of choral pieces and even orchestral pieces may be introduced as suggested. The story should be presented by a good reader and well rehearsed with the music so that there may be no stage waits.

The Christmas Party

Piano Solo: *Troïka*.....Tchaikovski

IT was Christmas week. Jimmie Howe sat before the fire nursing his white china pig and the blues. When he shook the pig it rattled very feebly! It was high time for Christmas shopping and Jimmie thought regretfully of all the candy he had bought, instead of dropping pennies into his pig. Prospects were very bad anyhow in the Howe family for a merry Christmas. Mr. Howe had talked to Jimmie about it last night.

"Now, son, you must be a little man," he had said. "All our money has gone to make your mother well. I'm afraid there won't be any tree, or any turkey. We'll have to do with a chicken dinner. Hang your stocking up as usual, and remember it's a miracle your mother got over that operation. For her sake be cheerful." Of course Jimmie was glad his mother was home and well, but it was hard luck to have no money at Christmas. He couldn't imagine Christmas without a tree and a turkey! Mrs. Howe, lying on the lounge, watched her son and thought he needed diversion.

"Jimmie, I smell cookies," she said. "Let's have afternoon tea."

Cookies! Jimmie jumped up and ran into the kitchen. Sure enough Jane was just taking a pan of raisin cookies out of the oven.

The next half hour was a very happy one, drinking tea out of the best china cups, and eating cookies and pink mint drops. Mothers are mind readers and Mrs. Howe knew pretty well what was wrong with her boy.

"Jimmie, have you done your Christmas shopping?" she asked.

"No ma'am," said Jimmie briefly. "There's no money."

"Well, that's sad. Too bad you didn't save something for Christmas. However, I got a letter from your Aunt Kate today enclosing five dollars for your Christmas gift. How about spending two dollars of it for Christmas presents for your friends?"

Where a Dollar's a Fortune

NOW JIMMIE wanted lots of things himself—skates, new ball, and a boy scout suit among other things, but he simply couldn't contemplate a Christmas without giving presents. Two dollars spent in the Ten Cent Store would do wonders. He was a generous boy. So he brightened up at once and replied, "That's fine! Give it to me now and I'll go to the Ten Cent Store right off."

In no time he was dressed for the street and on his way, two precious bills stowed safely away in his pocket. The Ten Cent Store was wonderful! Jimmie had a most exciting afternoon. He bought beautiful presents for all his relations, best friends and the cook.

Christmas was in the air. Mothers were buying tinsel and fancy balls for trees, and the toy counter was swarming with women and children. Just inside the door stood a Christmas tree beautifully dressed. This tree made Jimmie sad, for above all things for Christmas he wanted a tree, and there would be no tree at home this Christmas! Never had Jimmie known a Christmas without a glittering tree. What could he do about it? How could he make money? His mother would not let him sell papers. There flashed across his mind something his Sunday School teacher once said to the class, "When anything worries you, pray about it, and trust God to make it all right."

Jimmie couldn't worry his mother about the tree. So walking home he told God how he felt about Christmas and the tree he wanted and wasn't to have. As God made all the trees all over the earth, asking for one didn't seem much. This thought cheered him up a lot.

Mr. and Mrs. Howe acted as though all was set for a big Christmas. Mrs. Howe made little Christmas cakes. Mr. Howe taught Jimmie card tricks and played games with him in the evenings. Jimmie was quiet, but on the lookout for things to happen. And they did.

The Invitation

JUST BEFORE Christmas a fat turkey arrived, a present from friends in the country. Then came the invitation to Jimmie. It was a wonderful invitation decorated with bells and holly to Flora May's Christmas party. Flora May was a rich little girl who lived in the grand house opposite. Jimmie had never been to a party at her home. He admired her very much. She was so pretty, just like a lovely doll, and she wore silk dresses to school, and had many sparkling rings. Jimmie was thrilled at the idea of going to her party.

Christmas Eve dawned clear and cold. A day unlike all other days. No school, mysterious packages arriving, church bells chiming and lovely odors coming from the kitchen.

(1) Duet *Christmas Eve*.....Reinecke
(2) Song *O Holy Night*.....Adam
(sung or presented by Victor Record)
(3) Duet *Angelus* (Bell piece)..Gounod

Flora May's party was to be at 8:15 P. M. Jimmie made a slow and strenuous toilet, with many interruptions to run out to consult the hall clock. He put on his best Sunday suit, his newest tie, and, for a fine finish, showered himself profusely with his mother's toilet water. In a box of old trinkets Mrs. Howe found a pin with a coral rose and gold leaves. She polished it until it shone like new, and, lying on pink cotton in a tiny box, it made a most elegant present for Flora May. Jimmie admired it hugely!

When the first automobiles began to deposit children at the May's house Mrs. Howe told Jimmie that he might go over. He felt very grown-up and important going to his first big party, all dressed up, and smelling like a whole bunch of violets. He wanted to run, but a wave of shyness and his Sunday clothes made him walk slowly across the street. A butler opened the big door at his ring, and Jimmie found many boys and girls in the living room. Flora was throwing a powder into the open fire that turned the flames all colors as if by magic. There they played games specially for little children. The room was full of merriment.

Suddenly Mr. and Mrs. May came in. "Ready for the Christmas tree, children?" asked Mr. May.

"Yes, yes," cried all the children in chorus.

The Fairy Tree

MR. MAY drew aside the heavy curtains and there before their eager eyes stood a most dazzling tree. It was a fairy tree, snow white and sparkling! Its branches were heavy with snow and icicles. Electric tapers burned in silver shades. Chains of silver hung from its branches and were draped from limb to limb. Hovering over the tree was a snowy angel with glittering wings. A blazing star shone in the center.

Around the Christmas Tree.....Risher
Song: *The Christmas Tree*,
Mrs. Crosby Adams

Suddenly there was a rustle from behind the tree, and Santa Claus stepped out. "Merry Christmas!" he cried, "Children, join hands and dance around the tree." Soft music sounded and all the girls and boys skipped merrily around the tree.

Christmas Fantasia.....Mueller

Then old Santa turned to the tree and called, "Come out Candy Fairy and dance for us."

From the glistening branches awkwardly hopped a stick of mint candy. This stick of candy, so nicely striped red and white, on examination proved to be a little girl, who danced gaily for the children.

Dance of the Candy Fairy, Tchaikovsky
on piano or by Victor Record

Then came the presents. Flora May was delighted with her coral rose and pinned it right on. Jimmie received a pirate knife with four blades, a boy scout book and a paint box. All the little girls had beautiful dolls and pretty beads and handkerchiefs. The little boys got trains, balls, mouth organs, horns and air-planes, tops, knives and marbles. The bigger boys got games, books, paint boxes and carpenter tools.

When the last tissue paper parcel was unwrapped, a Chinese gong sounded, and Flora May led them into the dining room. Santa Claus went along telling the funniest stories about his rides over the roof tops.

Duet: *The Coming of Santa Claus*,
Eyer

The long table was beautiful with tall red candles, ferns, and red roses.

Food Fit for Kings

THE PARTY was marvelous! There was ice cream in the shape of red roses, and jellies in the shape of stars, fruit punch and cocoa, fancy cakes and cream puffs that melted in the mouth. At each plate was a red box full of chocolates. There was a large chocolate cake, and an angel cake, and each cake had prize the lucky child might find in her

The waiters kept passing delic It was like a glorious picnic! T dren ate and ate. The boys loose belts and the fat children grew fatter. There was little talk, for were first made for food, and such is seldom seen. When it was at la the children thought of home, an to make the pretty speeches they h carefully coached in. Mrs. May in these good-byes with a happy su

"There will be fancy dances be ball tonight," she said. "Suppose y dren come up and look on awhile."

The littlest children were hal Their nurses bundled them into th ing automobiles. The others tro stairs to the ball room. Men an were arriving in evening dress, an all were seated the professional began. The dancers wore gay c very brightly colored, with beads, ribbons and red kerchiefs.

They saw the dancers give the Mazurka and the Polonaise.

Mazurka in A Minor.....
Concert Polonaise.....

Four ladies and gentlemen in ha brocade with white wigs danced the minuet.

Minuet Antique.....Be

The gavotte came next.

Gavotte in G Major.....

Then a gypsy darted out and did ish dance with castanets.

In Sunny Spain.....

After several other group dances chestra struck up the music for dancing and the children said "goo and departed.

Jimmie was very tired and happ father was playing on the violin a piece as he entered. The room wa light; the fire blazed a welcome How good it was to be back in home!

Adoration .....B
Venite Adoremus.....

In a nearby church the choir wa ing a late practice of Christmas

O Little Town of Bethlehem
Hark the Herald Angels Sin
It Came Upon the Midnight Cl
(Sung by local choir or quartet o on Victor record.)

Jimmie told them all about the ful party to the accompaniment dear familiar music.

"Well, you've had a big night, all ready now to hit the hay." s Howe.

"Yes, hurry to bed. There's come tomorrow. It's a fine Cl after all, eh, Jimmie?" said his

"You bet," replied Jimmie, as h climbed the stairs.

Opposite to Jimmie's bed hung of the boy Christ. Jimmie's ro dimly lit by the hall light thro transom. In this faint glow, as tucked under his blankets lookin

(Continued on page 837

Teresa Carreño as a Teacher

Memories of a Remarkable Woman and Musician

By One of Her Pupils

RUTH PAYNE BURGESS

SA CARREÑO! What mem- that name revives! I was a girl of ten when this most women and artists swam into orizon.

ncert, after a number or two , there walked upon the plat- village hall a young, beautiful olutely different from anyone seen, clear but dark-skinned, with a mass of black hair lovely head, and with a deep ked behind a little ear. Her ome rich wine colored stuff, behind; and her bow revealed and an enchanting smile.

ng message, her revelation of sound, the music itself, her gnetism reached the hearts of Puritan audience and were a storm of applause which er power. She played more then and there was forever n my heart the ninth Rhapsody e responded to the great en- th her own charming little she composed at nine years

later New York had become I sought out Teresa Carreño. Twenty-second street with l, the Giovanni Tagliapietra t her concert, and with her n.

vas a charming elderly woman was at once attracted, Mrs. Dowell, the mother of Edward

"Wonder Child"

) was born at Caracas, la, December 22nd, 1853, of Spanish parentage, her ily being of the Bolivar blood, r's also of important lineage. rrounded with affluence and n astonishingly early age she y the piano. Her father in- and watched tenderly over ent. At nine years of age ing music of great technical amazing ease, and already editably.

those political upheavals to countries are frequently sub- Carreño found himself out ition. He had in New York iend Señor Buitrago, a fine through him the Carreños k a new fortune. Mr. Buitra- the intimate friend of the and thus were brought to- two great personalities, ño and Edward MacDowell. nos came thus to New York her hoped to find some busi- e did not succeed in doing, rs became very difficult for family, it was seen that the was the only one of them n money. So, at nine years creabouts, she began to give r father sat beside her at d, although her little feet h the pedals, she played most d attracted large audiences family exchequer.

au Gottschalk, the famous ist of that time, became so the child that he gave her which she herself told me were of great value to her education. Then came across the seas from far Russia the great Anton Rubinstein to give a series of concerts in the United States. He had heard of little Teresa Carreño, though she had never heard him play, and he invited her father to bring her to his rooms where he practiced. Rubinstein greeted them very kindly and asked her to play. He seemed much delighted with her and after a little conversation said he would play for her.

The little girl sat upon her father's knee and as the master brought forth the torrents of wonderful sound, the exquisite gradations of tone, the message of the music, little Teresa fainted in her father's arms. This appreciation of his power on the part of a child was so great an appeal to Rubinstein that he became greatly interested in the future of the little genius and asked that he be allowed to teach her. They followed Rubinstein to Europe that Teresa might continue her study with him. At eighteen years of age she was a thoroughly trained pianist, a most beautiful young woman, and was giving concerts throughout the United States.

TERESA CARREÑO
The "Empress of the Keyboard"

In one of the concert companies with which they were identified was a young and attractive French violinist, Émile Sauret. He fell in love with the beautiful girl and at the tender age of seventeen Teresa Carreño married him. Their marriage ended unhappily; in a few years Sauret went abroad, and the young wife was left with two children to support. Her father and mother died and hard times began. She taught, she played in concerts, and she took most loving care of her little ones.

The Teacher

LATER SHE met and married Giovanni Tagliapietra; and they lived in New York for many years. Three children were born of this marriage. It was at this period that I came to her for lessons in the little house in Twenty-second street. I shall never forget my first piano lesson with Teresa Carreño, in January of 1888. I played Schumann's *Kreisleriana.* She listened very kindly and patiently, and then told me that her method of playing the piano was quite different from the way I had been taught to use the hands, that she would explain it to me, that by practicing certain exercises it would come to me, and what she meant by touch and tone.

I find in an old diary kept at that time this entry:

"It is difficult to describe Carreño's system, but the nearest way of understanding it is this—the weight of the whole arm and wrist and hand seems to be in the end of the fingers, which gives a wonderfully strong, firm touch and brings a rich, full tone from the instrument. The hand is held perfectly naturally and easily, all the action coming from the fingers, the wrist being held perfectly quiet. It sounds easy, this, but oh! the difficulty of playing without effort; it fairly throws me into a perspiration to hold my wrist and hand naturally!"

Carreño constantly said, "Squeeze the notes. Do not hit them."

To press the tone out of the piano and make it sound like an organ was her way. There was nothing dry or sharp or cold about her manner of playing. I always thought of the juiciness and richness of her tone, the lovely color of her music. It was ripe! So ripe! She wished me to practice first with one hand, then with the other, doing the scales in what she called "the four touches." The simple touch, the crescendo, the diminuendo, the staccato. The C major and C minor scales were practiced in this way on Monday, the G major and minor on Tuesday, and so on through the two weeks which it took to do the scales in the twelve keys. And every day was also added the chromatic scales in octaves, the major and minor triad arpeggios of the day in octaves, and arpeggios of the dominant chord, and of the diminished chord of the Seventh. There were also simple and complex finger exercises in the key of the scale. The scales were played also in contrary motion and pianissimo.

Of course all this was not given at first. All my "pieces" I had played were cast aside and only the exercises permitted for a long time. For ten weeks I remember I was not allowed to play with both hands together. When I had acquired a correct position of the fingers and had begun to understand something about drawing forth a deep, rich tone from the piano, a little Bach was added to my daily fare, and still later various pieces were learned and committed to memory. Everything that Carreño said about piano playing was absolutely true, and as time goes on I realize it more and more. She insisted constantly upon the importance of the training of the first finger, and would say at every lesson, "If the thumb and first finger are put down on the correct note the rest of the hand will take care of itself."

She also said: "Never expect to get your expression in playing by altering or varying the tempo. Get it by the touch and always play as if you were playing with an orchestra and your tempo must be absolutely correct. Express emotion, feeling, in your playing, but not hysterics."

I remember, too, her saying often:

"Remember to strike your chords exactly together: nothing betokens more quickly the amateur than the uneven coming together of the chords."

An Inspiring Guide

CARREÑO always encouraged one to go on and do one's very best. Although a severe critic, she was helpful and kind and generous. She used to say: "Do not try to play the big piano pieces, they are for the concert platform; play the ballads of the piano, the lovely things that you can master. They will give great pleasure; they will not be a strain, and you can thoroughly enjoy them and always play them."

I had the privilege of hearing her play a great deal, for she would ask me to remain after my lesson and listen to her go over her concert programs. Carreño was widely cultured and spoke and wrote fluently five languages. She went with her children to Germany in 1889, I think it was, to give concerts. Her reception was very gratifying. Her repertoire was enormous. Her memory was so remarkable that she carried no music on her tour. She was absolutely sure of herself, so perfect was her talent and her training. Abroad she held the very highest position as a pianist and played all over Europe. She made a number of trips to South America and also to Australia.

With the MacDowells

ALL THESE YEARS she and Mrs. Thomas MacDowell had been dear friends. Mrs. MacDowell was a woman of remarkable mentality. Her talented son Edward owed much to his mother. Paderewski once said upon meeting Mrs. MacDowell: "Now I understand where Edward MacDowell got his genius."

Her advice to Madame Carreño was always wise and good. Madame Carreño depended very greatly upon her counsel and friendship. Edward MacDowell, when quite young, had studied piano with Carreño till Mrs. MacDowell took Edward to Paris where he developed rapidly into a distinguished pianist. Carreño was one of

the first to put his piano compositions upon concert programs; and she carried his lovely music over the world.

Meeting a Master

SHE TOLD me a little story about one rehearsal which I have never forgotten. One morning in Berlin she was rehearsing the Grieg concerto with the Philharmonic Orchestra under von Bülow; and when she had finished playing, a quiet little man stepped up to her, put out his hand and said he was happy to hear her play. Madame Carreño, who was in a hurry that morning, shook hands quite perfunctorily with the stranger, thanked him briefly, and turned to go. But the little man held her hand an instant longer and said, "I liked so much the way you played the concerto, Madame, and also your changing certain notes," which he mentioned, "in the last part, into octaves. It is better so."

Madame Carreño smiled and again said, "Thank you."

Then the little man said quietly, "I am Edward Grieg."

Many pleasant visits followed this amusing introduction.

A Lesson by Mail

BEFORE SHE LEFT New York she was kind enough to say that I must go on with my practicing and that she would send me "lesson letters" now and then when I thought I needed one. This she did, and I am going to quote one here.

> *"Are you practicing hard? In your dear letter you tell me that you divide your exercises from one day to another in the week. I would like that you were able to do them all in one day and perhaps you have got so far now that you can. The Chopin studies are still too far beyond your technical powers and it is better to wait with them until you have more technique at your command. If you have time to practice studies, then take Czerny's. Study them so thoroughly that you know them by heart. Begin with the first book and go through them all. They are quite invaluable. I should think that you could manage four studies each week. I mean, of course, to play them perfectly, clearly and rapidly.*
>
> *"The Inventions from Bach I would like you to transpose from one key to another. You could write them out and send them to me for correction. Will you do so? It would be a splendid study for you, not only for the piano but as musicianly practice, quite excellent. Do you practice all the exercises in octaves, also? This is very important.*
>
> *"As a 'piece' to play I would have Beethoven's Rondo in G Major, Op. 51. That is a most beautiful composition and one which will not give you much trouble technically; only pay strict attention to all the signs of expression, as otherwise it would not be Beethoven. You need only to do just as it is written; and whatever expression you give it from your own self, let it be very moderate and strictly in accordance with Beethoven's style which bears absolutely no exaggeration. Simplicity and noble rendering must govern your rendering of this lovely musical thought, as well as grace.*
>
> *"Now, my sweet friend, I am limited in my 'lesson' today from the fact that I do not know what you are at present practicing. Do let me hear quite, quite soon from you so that I can send you another 'lesson letter'. How I wish that I could give them to you myself."*

After Teresa Carreño had resided some time in Germany, she obtained a divorce from Signor Tagliapietra and subsequently married Eugen D'Albert, the great pianist. She always said, in spite of their parting later, that she was immensely benefited by his artistic influence. She spent a long period studying Bach and Beethoven with him and when she appeared again in public she was acclaimed a greater artist than ever. Of this marriage there were born two daughters to whom she was, as always, utterly devoted.

She finally made her permanent home with her children in Berlin, leaving them in excellent hands when she went forth on her concert tours to earn the money to maintain them all. Frequently she took them with her, but she found the care of them on the road too arduous. In summer she went into the mountains of Germany, giving them all fresh air and good food and sunshine and spending her time practicing and preparing her programs for the coming season, and teaching a few favored pupils. She looked the picture of health always; but she suffered frequent illnesses, though she kept on, in spite of everything, in her great career.

Home and Art Combined

IN SPITE OF all her domestic duties, worries and disappointments, her art was never neglected. To be sure, her livelihood and that of the many dependent upon her was won by her art; but no one who ever knew her doubted for an instant her reverence for and devotion to her great message. It was her life. I quote from a letter written at a time of anxiety and great effort:

"The only way I can bear up is by working like a slave, and I do that all the time. It is as it ever was with me. My piano is my only comfort, my best help."

The winter of 1906-1907 I was in Berlin, and I saw Madame Carreño in her delightful home and heard her play in public. I remember her incomparable playing with the Bohemian Quartet of the Sinding quintette. I always hoped that she would give it in some of her American concerts, but she never did. In New York, sometime later, she played with the Philharmonic Orchestra the glorious Tchaikovsky concerto; and I think no one plunged into that sea of sound as Teresa Carreño always did with those great opening chords of the first movement. In the intervals when the orchestra was playing and the piano waiting to resume its splendid part, Carreño always kept the fingers of her right hand resting lightly on the piano, the edge of the key-board. Her arm with her slightly bowed head made a very lovely line, an effect of which she was quite unconscious.

Her "Best"

I ASKED HER once how she played to audiences in the far West, and in the then uncultivated communities; and she replied characteristically, "First of all, I always play as well as I can for myself, and then there is sure to be in any audience at least *one person* who knows and will appreciate, and for that one I play my best, too."

She was very generous, touched deeply by the sufferings of others, and always kind. Once she received a letter from a young girl somewhere in Northern New England who wrote that she was bedridden in a little country village, but that friends brought her newspapers and that she read all about the "great ones" in the world. That she looked at their pictures in the paper and thought how wonderful it must be to be famous and do great things, and although she should never see or hear Madame Carreño she took the liberty of writing to her that she had so enjoyed reading about her and her beautiful music.

This letter reached Carreño one day when she had been entertaining friends at lunch. In the midst of her party she asked all to excuse her, and went out and returned with the largest photograph album obtainable, filled with pictures of the "great ones," herself included, which she sent to this poor invalid, with an affectionate inscription in her own hand.

The Unpublished Method

I HAVE ALWAYS regretted that Madame Carreño did not publish a book of technical exercises for the pianoforte. She taught a remarkable set of exercises calculated to develop a perfect piano technic. They were, she told me, first those which her own father invented and taught her as a child; then she added to these for her pupils' benefit certain most valuable ones taught her by Gottschalk and Rubinstein, and also her own exercises which she devised to overcome certain weaknesses of the hands. Her idea was always, first, beauty of tone. Mere technical facility, she said, could be acquired by practice; but

(*Continued on page 826*)

Master Discs

A Department of Reproduced Music

By Peter Hugh Reed

A Department dealing with Master Discs and written by a specialist. All Master Discs of educational importance will be considered regardless of makers. Correspondence relating to this column should be addressed "The Etude, Dept. of Reproduced Music."

IT IS GOOD to have recordings of Fanny Davies' interpretations of the music of Robert Schumann, for she enjoys the distinction of having been a favorite pupil of Clara Schumann's and hence brings to us authoritative readings of his music. Miss Davies, although now in her sixty-ninth year, has never aged in her art. Her touch retains a youthful buoyancy and her mind and her vitality are alert at all times.

The ingenious Columbia Company who gave us Miss Davies' splendid performance of Schumann's Piano Concerto over a year ago, now brings us her engaging performance of his "Die Davidsbündlertänze." In this composition we believe Schumann realized a better unity than in his "Carnival." The form is much the same, being a series of short pieces linked together, for the whole comes off in the manner of a single story with varying moods. Although bearing an earlier opus-number, it was not, however, completed until after "Carnival." It is the last work dealing with "Florestan and Eusebius," names invented by Schumann to "indicate the two sides of his nature, the impulsive and the reflective. These two imaginary characters were the most prominent in an imaginary company called collectively the 'Davidsbundler,' or what we might call an anti-Philistine society." In recording this composition Miss Davies has seen fit to omit several numbers of which only No. 16, because of a particularly characteristic charm, we believe will be missed. "Die Davidsbündlertänze" is a gratifying example of Schumann's early piano-writing and should find as great and appreciative an audience as "Carnival" did.

Another recording of Beethoven's mighty "Third Symphony" is sponsored by Brunswick in their album No. 20. This one is played by the Berlin Philharmonic Orchestra under the direction of Hans Pfitzner. There is excellent poise to this reading of the "Eroica," which is definitely based on classical lines. It varies from Max Von Schilling's reading which we recently discussed. The latter expressed splendid energy in his interpretation but Pfitzner brings us the strength of this work in a more assured manner. In some ways Pfitzner's is a more matured reading with its perfectly rounded phrases and unheightened climaxes; for there is no nervous vigor, no undue muscularity, but instead only a careful consideration of the composer's emphasis. The orchestra is considerably better in this recording than the one upon which we previously focussed our attention and the instrumental balance is nearly perfect.

Rachmaninov, the Russian

IT HAS BEEN said that Rachmaninov's early childhood was lived in the seclusion of the Russian country-life. Perhaps the seclusion of those early years is responsible for the thought-immersion which characterizes his music in the larger forms. In his "Symphony in E minor, Opus 27," and in his tone-poem "The Isle of the Dead," Opus 29, his ideas are not immediately distinguishable. They seem veiled. Nevertheless his harmonic richness and architectonic tonal beauties arrest our attention.

Rachmaninov's music belongs to the period of the Romanticists. It is music of passion, emotion and sentiment: a music of a conservative and a strained mind. Only this realiza seem to account for his compo Isle of the Dead," which owes tion to the famous painting Böcklin. The futility of transfer ject as remote and mystic as either a tonal or visual painting apparent in both Böcklin's paint Rachmaninov's tone-poem, for ceeds in enlightening us on the for that matter in enhancing they seek to set forth. As abstr Rachmaninov's tone-poem gives of romantic tonal poetry which ing to our senses only and the ject to our mood for appreciat

In the recording of his work the Philadelphia Symphony unde poser, Victor album M75, we f tably perfect expression of th work, wherein its tonal beauti realized by the instrumental op great orchestra.

Columbia's recent issue of Me Overture to "Midsummer Night their discs 67795 and 96D, lack delicacy and brilliancy. Elie conductor, takes the overture thereby removing all the fanciful the fairy music. The recordi other hand is uncommonly good.

Stokowski and his famous or cording for Victor, their discs Richard Strauss' *Dance of Se* again gives us the ecstatic glam opulent plangency of music de ways of a siren. After his re tion of the *Tannhäuser Bacch* recording, however, seems almos in the former he dealt with tr poetry while in the latter he only ingenious effects. The true of Eichheim's *Japanese N* the fourth side of the recordi heim, an American composer, it appears, in music descriptive impressions in tonalities from he has had in that fascinating c

Combining Gayety and

ONE OF THE most beautifu orchestral recordings, for tone and true *pianissimo* qualit combining Bach's *Air from his Major* and Schubert's *Rosam Music, No. 2* (Brunswick disc 9 orchestra is that sterling organ Berlin Philharmonic, and the c Wilhelm Furtwängler, whose tions prove veritably ideal ones

Chabrier's colorful and vivid *Bourrée fantasque* comes to u liant orchestration on Brun 90055. It is coupled with his a engaging *Marche Joyeuse*. B pressively played by the Lamo certs Orchestra of Paris u Wolff, a conductor who can relied upon not to let our inte

Hugo Wolf's charming *Italia* for string orchestra has been Columbia—their disc 50236D. pressively played by an unnam under the direction of Fr This composition was a later an early string quartet which

The complete recording of "Pagliacci," Victor album M7

(*Continued on page*

Are You Able to Play Trills?

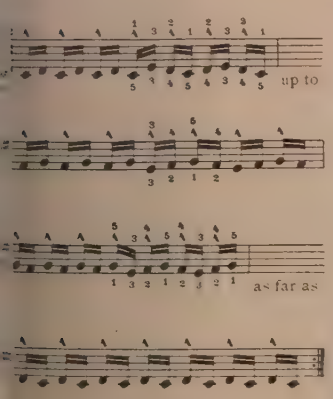
By W. A. Hansen

Trills are of great importance, even in many of the most advanced pianoforte compositions of the day. Etude readers will find this article most profitable. A special study of trills may be secured at a trifling expense in "Trills and How They Should be Played" of the Etude Booklet Library. Mr. Hansen's article covers many important points.

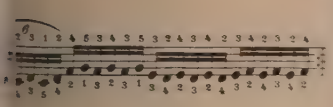
ANY STUDENTS are inclined to look upon the trill as relatively unimportant. Yet mastery of this of pianoforte technic distinguishes iscientious artist from the careless No serious-minded pianist can to neglect or slight the trill; and a magic formula which will up marvelous results. This is: *HARD WORK PLUS REG- AND SYSTEMATIC HARD EQUALS SUCCESS.* You can t ay trills lightly, evenly, flu- illiantly and, above all, beautifully, , a week or a month.

ollowing exercises will aid very acquiring the ability to execute stically. Practice them slowly and a time, at first, then . Bear in mind that you ays strive to produce a beautiful e sure that your fingers always y-bottom and that you do not per- n at the first joint. Play *all the keys.* If you play major only, you are, by actual tion, getting a little more than cent of the benefits that it is pos- obtain.

that in Ex. 1 the accent falls on t of each pair of sixteenths. Do look or neglect this. After play- exercise in all the keys with the tion indicated, play it again in all s with the second of each pair of hs distinctly accented. Later ac- first of each three, then of each e and six sixteenths.



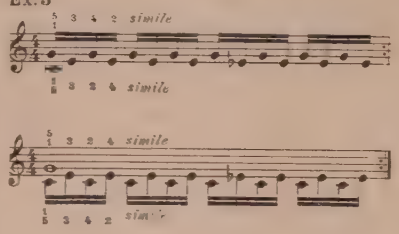
owing exercise is difficult, but very :



so with the following fingering:
Hand:
12 454545 323232 343434
Hand:
54 212121 343434 323232
o with varied accents.

ne suppleness and elasticity in the s between the fingers and great control is necessary in rapidly liantly executed trills. In order ote these highly desirable accom- ts the following exercises are rec- d. Play them in all the keys nd with determination. Do not the held notes. The reward will

Ex. 3



Playing a melody and a trill simultaneously with the fingers of one hand is an accomplishment of pianism that one may well be proud to have attained. Hundreds of students never acquire the ability to do it. But the difficulties are by no means insurmountable. Note that in the following exercises the trill is momentarily interrupted whenever the melody note is played. This is, in many instances, the secret of the simultaneous playing of a melody and a trill with one hand. Hans von Bülow has pointed this out in his monumental edition of Beethoven's *Sonatas.* When the trill is played rapidly, evenly and fluently the momentary interruption is not noticed.

Practice these exercises very slowly at first. They are not easy. The melody must be well brought out, and it will be necessary to subordinate the trill somewhat. The best results will be obtained if the exercises are played *forte* and with decision. The various dynamic graduations may be employed after some degree of proficiency has been reached.

Ex. 4

Ex. 4a: Same pattern as Ex. 4, with the fourth finger playing G sharp and G natural alternately.

Ex. 4b: The melody in quarter notes is A, G, E, G. The fingering is 5, 4, 3, 4. The second finger and the thumb play D and C as a trill in thirty-seconds.

Ex. 4c: Same pattern as 4b with the second finger playing D flat and D natural alternately.

Ex. 4d: The melody in quarter notes is C, G, A, G. The fingering is 1, 4, 5, 4. The second and third fingers play D and E as a trill in thirty-seconds.

Ex. 4e: Same pattern as Ex. 4d, with the second finger playing D sharp and D natural alternately.

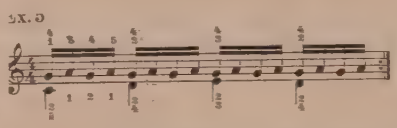
Ex. 4f. The melody in quarter notes is C, D, A, D. The fingering is 1, 2, 5, 2. The fourth and third fingers play G and F as a trill in thirty-second notes.

Ex. 4g: Same pattern as Ex. 4f with the third finger playing F sharp and F natural alternately.

The fingering outlined in these directions is for the right hand. It will be comparatively easy to find the proper fingering for the left hand, since, it is exactly the reverse.

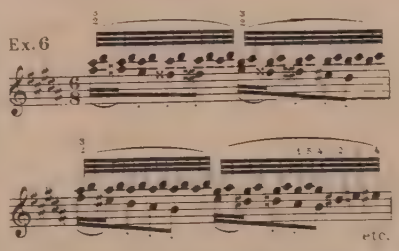
The above exercises should also be practiced according to the following pattern:

Ex. 5



Now look for examples of the combination of a melody and a trill in the literature of the pianoforte. Study them carefully and practice them diligently. Turn, for example, to the *Rondo* of Beethoven's ravishingly beautiful "Sonata Op. 53." The careful preparation of the illustrations to be found in this composition will amply repay all the exertion expended. From "La Campanella" (Paganini-Liszt) we cull the following example:

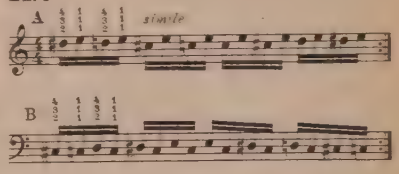
Ex. 6



Play also with the left hand. Transpose to all keys. As a matter of fact, "La Campanella" is a veritable gold mine for anyone interested in practicing trills. There is also a very fine application of this phase of pianoforte technic in Liszt's brilliant *Hungarian Rhapsody* No. 12.

The thumb frequently plays a very prominent rôle in the execution of trills. For this reason it is necessary and profitable to practice exercises of the following nature:

Ex. 7



Play smoothly and evenly in all the keys.

A careful examination of the great works in the literature of the pianoforte will soon disabuse anyone of the notion that the trill is a mere bagatelle. If it were permissible to look askance at this particular branch of pianoforte technic, it would scarcely be possible to interpret artistically the masterpieces of Beethoven or Chopin, not to mention the works of Bach wherein hundreds of trills are to be found. Mastery of the trill, moreover, makes for general improvement in the technical equipment.

IMPROVISATION
From the Paris Salon
by L. A. Tessier

Sparks from the Musical Anvil of Today

"Study hard. Knowledge enables a man to work more intelligently and effectively."
—Charles M. Schwab.

"The ambition of my life has been to make a band a fit member of decent musical society."
—Lt. Comm. John Philip Sousa.

"The waltz in its heyday was written by people of breeding for people of breeding; whereas jazz was mostly written by people of little breeding for people of less."
—Ernest Newman.

"The Victor Herbert of films is yet to be found: and what a welcome awaits him! The man who can turn out beautiful, light, bright, lingering tunes is the man needed in Hollywood today."—Erno Rapée.

"Speaking for ourselves, we confess that we would rather hear Mr. Toscanini conduct a performance of the C major scale than hear Mr. Batonovitch or Mr. Fortepiano conduct a performance of the first Symphony of Brahms."
—Lawrence Gilman.

"Curiously enough, my children do not care for music. I have a son who is studying law and expresses some little impatience when he hears me play. A still younger son says he cannot understand why people pay to go to the opera, where the instruments make so much noise that no one can hear the words."
—Ernest Von Dohnányi.

The Beauty of Bach

By R. Stanley Weir

ADAPTING THE words of the Gospel, may it not be truly said that among them that are born of women, there hath not arisen (in the world of music) a greater than John Sebastian Bach? And just as the genius of Shakespeare is no less manifest in the lovely lyrics of "The Tempest" than in the soliloquies of *Hamlet* or the passion-cries of *King Lear,* so is the genius of Bach not less apparent in his simpler inventions than in the *Chromatic Fantasia* or the "Mass in B minor." Whatever the great master of music touched, indeed, he stamped and adorned with the unmistakable marks of a new beauty for the world.

Married twice, he was the father of no fewer than twenty children—eleven sons and nine daughters. He had thus many opportunities for becoming convinced that music, more than any other practical art, must have its beginning in early childhood. This, doubtless, was a tradition with the Bach family; for it is written that there were at least fifty of the name who were richly endowed with musical talent. In the Sebastian household, we may be sure, music was as the light of the sun and the breathing of the air. To the education of his ever-growing flock, we owe the little preludes, the two-part and three-part inventions "whereby admirers of the clavichord are shown a plain method of learning to play clean." We owe, too, the little fugues, the fughettas, and many another passage that afterwards appeared in the "Well Tempered Clavichord"—possibly in some giant fugue.

It is very evident that the great Bach instinctively felt the importance of developing musical intelligence simultaneously with digital technic. He knew better than to stupefy the beginner with meaningless mechanical exercises only. Hence the beauty and melodiousness of his smaller compositions, not less remarkable in their way than his mountainous fugues and torrential choruses.

These lighter pieces, however, much polished as they were in the process of continuous juvenile instruction (the claviers of the Bach household were never silent), have suffered much with the fading of tradition as to how they should be played. It is not known that Bach marked or indicated the *tempi* of his compositions, but relied rather, it would appear, upon their manifest spirit and purport for a correct interpretation, or upon a swiftly established tradition. It was not until late in life that he began to print, and much that has come down to us was printed a century or more after his death. He was most sparing in his written instructions, evidently deeming them unnecessary.

To Clementi and Czerny, famous for their technical virtuosity, must be attributed chiefly the vogue for pianistic speed, that has pervaded later years. Following them, the numerous editors of Bach's *Preludes* and *Inventions* have shown a preference for *Allegro, Allegretto,* or *Con Moto* rather than for *Grave, Andante* or *Largo.* Czerny, for instance, edited the "Well-Tempered Clavichord," but in a manner which awoke the serious displeasure of Anton Rubinstein, who wrote, "I have never been able to reconcile myself either to the indications of tempo or to the shading in the preludes or the fugues"—the reference being to Czerny's edition.

The craze for speed did not exist in Bach's day. It is a modern fad. It takes a master now to use the courage necessary to play a simple piece of music slowly. Because it is simple, the multitude of performers toss it off with as much haste as possible, much as the average organist of to-day seems to think it below his dignity to play his hymns with slow expressiveness. Similarly, Bach's simpler pieces suffer from being played and edited to be played, almost always, with indecorous speed.

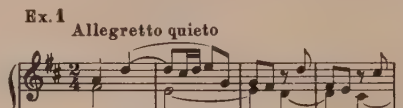
I have always been grateful to the late Henry T. Finck for having drawn my attention years ago to the beauty of the little preludes. It was his habit, he told me, to play them every Sunday morning and pointed out to me, in particular, the poignancy and beauty of the inner voices and the balanced perfection of No. 4.

My own copy of the *Preludes* was marked *Allegro,* and the editor had prefaced it with the remark, "This piece should sound like a jubilant organ prelude." I was speedily convinced that my editor was wrong and that Henry T. Finck was right in advising a slow and expressive interpretation, in which full accentuation should be given to the middle voices, with a certain solemnity for the whole number, rather than any echo of jubilation. No. 5 in the same set was marked *Lento* and had made me happier with its undulating harmonies and charming *quasi fantasia.*

Even the "Six Preludes for Beginners" could have been written only by a master. The first, in "C" played *Moderato,* can be played fifty times without weariness, so perfect is its form and so cheerful its content. The passing dissonances for the left hand are delightful, while the alternations of the more rapid passages between the hands give it no little technical value.

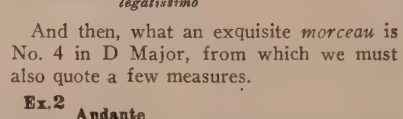
The second, which at first sight appears to be merely a succession of diatonic eighth-notes, speedily reveals (like No. 1 of the "Well-Tempered" in which Gounod discovered a delicious melody) hidden harmonies on the swaying summits of which are heard snatches of delightful strains that one cannot but accentuate for one's increased pleasure. In addition to the essential wealth of the music, notwithstanding its simplicity, its technical value in slowly extending (the only proper way) the juvenile or even senile fingers can hardly be over-estimated. We give a few measures for a ready recognition.

Ex. 1



And then, what an exquisite *morceau* is No. 4 in D Major, from which we must also quote a few measures.

Ex. 2



The pianist who finds himself, for whatever temporary reason, unequal to the task of mastering the polyphony of Bach's more intricate fugues or concertos may thus have at hand stores of exquisite music, every measure of which reveals the ter's touch while making no insup demands upon technic.

Every pianist would do well to ke him, for the sake of their double as music and as technical material, a tion of these minor gems. Such a sel would include, in addition to the which we have referred, the Two-pa ventions in "C," "C Minor" and "F first with its brief phrases, cheerfull swering each other like thrushes or sparrows in June; the second with dia of longer phrases which join at lengt closely knit harmony; the third w vivacity replete with the very joy o

Such a selection would include also the Three-part Inventions those i major," in "E major," and "F minor. first of these begins with the ori triple repetition of a shorter phras lowed by an extended run of jubilan Thirds and sixths abound with the c ing effect of sunshine after rain. T in E major, with harmonies well disp is of sheer beauty in its contrapuntal ture. How charming is the effect pr by the long pause on the third invers the dominant resolved upon the first sion of the tonic! And who can pla moved by its pathos and emotion, *Minor Invention?*

No one who delights in the play fugues upon the piano (and their nu steadily increase by reason of the arate clearness of the voices as com with the too common confusion of t gan) should neglect the "Six Little P and Fuguettas"—usually published i set. Each one is charming. The first are without preludes; and for any s who has grown weary of scale-prac and yet cannot conscientiously negl daily duty to his ten fingers, nothing refreshing to the spirit of music him, and at the same time more va as digital exercise, can be imagined been written. And then how rip sweet is the prelude to No. 3! How and grandiose are the preludes fourth and fifth! One feels when mastered these that he is on the w playing the *Toccatas* in F and D even when arranged by Ferruccio or Karl Tausig.

The Ivory and Ebony Gymnasium

By Mrs. Ada Pilker

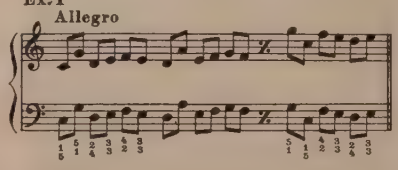
Agility, endurance and strength are the three essential conditions for proper bodily development, which expert teachers of physical culture insist upon. Each is acquired through a different system of training and by exercises which will most speedily produce the desired condition.

Light and rapid exercises favor the development of agility, while exercises for endurance require sustained effort of moderate intensity. Great strength, sometimes considered synonymous with endurance, is attained through exercises requiring the maximum of effort during a brief period.

This theory of physical development is easily applied to piano work, and, if practiced daily, will be found a great aid in acquiring agility, strength and endurance besides increasing skill in performance. Some helpful exercises especially designed for the pianists' requirements are given below.

For *agility* practice the following:

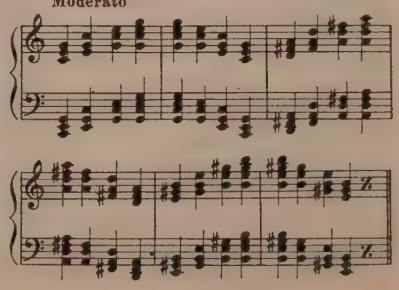
Ex. 1



with light free arm and with activity largely in the fingers. Repeat through one octave and return.

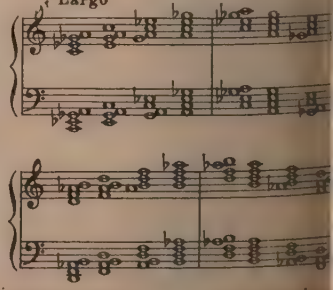
Chords should be selected in practicing for *endurance,* as more weight can be released through a chord than through a single tone. Practice with moderate speed and with a moderately heavy arm. The impulse should come from the shoulder. Relax fully after each chord.

Ex. 2



Exercises for *strength* are to be practiced *very* slowly with an extremely heavy arm. Fingers should be firm. Relax each repetition. Continue with chords through one octave and rel

Ex. 3



Thus the piano may become an ivo ebony gymnasium.

DEPARTMENT OF

BANDS AND ORCHESTRAS

Conducted Monthly by

VICTOR J. GRABEL

FAMOUS BAND TRAINER AND CONDUCTOR

First Steps in Organizing a Successful School Band

By G. C. Mirick

This article is from an interesting booklet by a member of the faculty of the School Music Department of the Upper Iowa University and is republished by permission of the owners of the copyright, the York Band Instrument Company.—Editor's Note.

'RY city and town is a prospective t eld for starting a band and orchestra. Some places are more nearly than others, but a large majority e glad to start a musical organiza- they knew where to begin and how. hall use as an example a town, any f about one thousand population. If to be a municipal organization, it well to see the Commercial Club r other live and active community ation. If it is to be a school organi- , it will be well to see not only the ndent of the schools, but also resident of the Board of Education. r you have explained your proposi- them and have given them a good f the advantages to be derived from ental music, not only to the child ally, but to the community as a and have made an impression so hey are interested to the extent of ng the school to be convassed for ining the number of pupils who wish e up instrumental music, ask their s n to pass a little questionnaire o the children some morning at the ly period.

The Questionnaire Card

FORE addressing the assembled hool or group, prepare yourself; what you are going to say. While t give them to understand that it ke work; make your talk as interest- d brief as possible. Dwell on the re and profit to them and to the and community to be derived from rk. Don't promise to make finished ners in six weeks; it can't be done, least, not to my knowledge.

re concluding ask all those who are ted in entering the proposed organi- to raise their hands. Then give the to three or four of the pupils, desig- a few rows of seats for each pupil, ve them pass the cards. Timorous n will take a card from a school- when they would not think of taking m you.

e is the card, which may be made u by any printer at a small cost:

BLIC SCHOOL INSTRUMENTAL MUSIC
Please Fill in This Side
Name..... Age.....
.....What INSTRUMENT do you o play?.....Have you played .....If so, what instrument? ....If you have an instrument what .....Can you get an instrument? ..When?.....What organization wish to enter: Band, Orchestra, or .....Do your PARENTS VE and will you continue the work? ..Do you belong to The Boy Scouts, Camp Fire Girls?.....Are Ath. ubles up?.....Bands and Orchestras ng rapidly placed in our best schools. ment of $3.50 per month is low and the reach of the average.
Signed Conductor.
or Guardians
rm Here.....

card, after being passed out to each who is interested, should be explained, stress being laid on the fact that their parents should sign in the proper place before the card is given back to the teacher. You will find this card will cover almost anything which may arise, there being a place left under "remarks" for anything further.

The girls are good pupils and should be encouraged to enter this work as well as the boys. The organization will run as smoothly and harmoniously if it is mixed as if it were all boys or all girls. Get several girls to enter, if possible. One girl or even two do not relish being the "only girls."

Classifying Questionnaire Cards

AFTER THE cards have been returned, go over them carefully and classify them according to what instrument the child wants to play and whether he has an instrument or not, and the amount of experience he or she has had with it. A little care should be exercised in assisting the beginner in the selection of an instrument, as a child with very rough, uneven front teeth will be handicapped from the start in playing an instrument with a small cup mouthpiece, such as cornet, whereas much more rapid progress could perhaps be made with a clarinet or a larger cup mouthpiece instrument. Oftentimes the majority of those desiring to enter want to play some one instrument: for example, at one place, out of forty questionnaire cards returned, thirty wanted to play C melody saxophones and the rest bass drums. This of course is an exceptional case, but it will require some planning and counseling in order to get proper instrumentation.

It is always a wise plan to get at least one more instrument in each group than is required for a balanced organization. Usually about one-third of those who originally start will drop out sooner or later. There is a fascination among younger people for instrumental music that carries some of them off their feet and makes them think they want to play something that they are not interested in to the degree of application requisite for performance on the instrument selected.

Set a time for a meeting, after your classifications are complete. Ask each child first whether the parents or guardians, as the case may be, are willing to buy an instrument, and how soon they can get one. Tell them the cost of instruction, if the school or community is not financing the plan, and see that their parents understand it also. It will be well at this time to inform the assembled group that care should be taken in selecting an instrument, not only as to the kind of an instrument, but the make as well.

The Instrument to Fit the Child

NOW is your opportunity to examine their teeth and general make-up. When you find a child who wants to play the cornet but has bad teeth, suggest that some instrument other than cornet be taken up, having a different mouthpiece, that in your classification you have found you are short of. It may be just possible that your clarinets are not sufficient in number, or your larger cup-mouth piece instruments, such as trombone or baritone, are insufficient. Rough, irregular teeth are bad enough for the larger mouthpiece instruments, but progress will go along fairly well if the pupil is cautioned against the use of pressure against the cup. The bass should be assigned to someone large and strong enough to hold and handle it without fatigue. Even the thoughts of a child of small stature trying to hold and play, let alone march, with a large, upright bass would be ludicrous and the probability of his sticking to it would be so slight that it would not pay even to think of starting.

A Balanced Organization

WHEN you have an organization balanced somewhere near those listed as follows:

Band of 8

2 B♭ Cornets, 1 E♭ Alto, 1 B♭ Tenor or Trombone, 1 B♭ Baritone, 1 E♭ Bass, 1 Snare Drum, 1 Bass Drum and Cymbals.

Band of 12

1 B♭ Clarinet, 1 E♭ Alto Saxophone, 3 B♭ Cornets, 1 E♭ Alto, 2 B♭ Tenors or Trombones, 1 B♭ Baritone, 1 E♭ Bass, 1 Snare Drum, 1 Bass Drum and Cymbals.

Band of 16

1 E♭ Clarinet, 1 E♭ Alto Saxophone, 2 B♭ Clarinets, 3 B♭ Cornets, 2 E♭ Altos, 3 B♭ Tenors or Trombones, 1 B♭ Baritone, 1 E♭ Bass, 1 Snare Drum, 1 Bass Drum and Cymbals.

(Continued on page 821)

Three Hundred Dollars in Prizes of Band and Orchestra Instruments

FIRST PRIZE: $150.00
SECOND PRIZE: $100.00
THIRD PRIZE: $ 50.00

The Instruments to be selected by The Etude Music Magazine, from the catalogs of Representative Manufacturers.

Open to All School Boys and School Girls.

The Etude will give these prizes for the best three compositions, of five hundred words each, on the subject:

THE VALUE OF OUR SCHOOL BAND OR ORCHESTRA

We are convinced that bands and orchestras in schools have a great educational and inspirational importance. But we want to know from the school boys and the school girls themselves why they believe these institutions are valuable. When possible we want facts, real experiences showing the influence of the band upon the work and the morale of the pupils. Frank honest expressions of opinion from active young minds should prove most stimulating.

Conditions

1. The prize is open to any student in any public, parochial or high school in this or any other country. The contestant need not necessarily be an Etude subscriber.
2. All compositions submitted to the office of The Etude must bear a postmark not later than April 15, 1931.
3. In the case of a tie a prize equal to the above mentioned amount will be given to each contestant.
4. All compositions must be written on one side only of each sheet of paper. Typewritten manuscripts are desirable but not necessary.
5. THE ETUDE RESERVES THE RIGHT TO PRINT, at regular space rates, compositions accepted but not winning the prize.
6. Owing to the immense correspondence at The Etude offices, no compositions will be returned unless especially requested and accompanied by adequate postage.
7. Every composition must bear at the top:
   Submitted in the School Band and Orchestra Contest.
   My name is ..... My age is..... My address is ..... I am a pupil of the.....School.
   The name of my music supervisor in school is.....
   The Instrument I play or desire to play is.....
8. All compositions must be the original work of the pupil unaided by adult assistance other than that which the pupil has acquired in the regular course of school instruction.

SCHOOL MUSIC DEPARTMENT

Conducted Monthly by

GEORGE L. LINDSAY

DIRECTOR OF MUSIC, PHILADELPHIA PUBLIC SCHOOLS

Appreciation of Music in the Grades

Principles and Suggestions

By Bessie Edmonds Smith

OUR AIM is to teach children to listen and to love to listen. Our goal is a nation of music lovers. Where now the attendance at concerts is exceedingly limited and not a little lacking in understanding and enjoyment, the future American should go to concerts in increasing numbers with growing enjoyment. He should ask the best music from the broadcasting and mechanical instruments. In later years of life, as leisure increases, there should be increment of pleasure in music, with power to understand and background of experience.

The schools have the children with them for a definite portion of their lives, through the impressionable years. It is true that five or six years of age is a little late to make the beginnings. With the first opening of the senses the set of the mind or its attitude is formed. At this time the mind should be disposed toward desirable things. The beginning of a disposition toward good and truth and beauty can be made at this time. The ear should be tuned to hear good music. I have in mind a young teacher who is a fine musician, and who leaves an impress on every child, giving him delight in achievement on musical lines. Her musical education started when she was ten days old, as her bassinet was placed near the piano while music was being played. Music was a constant accompaniment of her growing years.

The following story will be enjoyed for its humorous turn, though it indicates also the trend of a mind that was turned toward music through inheritance and environment. The little girl had an uncle who never spoke school book English if slang would serve. He often said in the little girl's hearing, "Sister, come tickle the ivories." So one day the little girl said, "Mother, I feel so musical. Come tickle the Irish."

Long Ears to Hear

NOW, WHEN the average child comes to school, to kindergarten or first grade, what should be his beginning in music? What is his equipment and how shall we proceed, following our well-known pedagogical lines of "Going from the known to the unknown," and "Experience should precede formal instruction." He has a vocabulary, that is, he can generally talk English and understand what is said to him. But he has had little or no experience in music. Few children can sing at all, and we seldom find one who can sing the smallest song, even one phrase, through in tune. So that the first thing we must do is to furnish him with musical experience.

Time was when we taught a song the first day of kindergarten; but now we know much better. We let him hear music first, just listen to it and do whatever else he likes. We expose him to music and hope that it will "take." Then we lead him to the experience of resting to music, after vigorous play. In this way he learns that some music is meant just for resting, for quiet listening. We seldom find one who is unwilling to listen quietly, if the occasion is wisely planned. So a habit of listening is formed.

Musical Expression

THE CHILDREN hear the teacher sing a song. Perhaps she sings of sunshine, *Good Morning, Merry Sunshine*, every bright day before she takes them walking. After a few days she plays the song without singing the words, and the children heed it; they run to put on hats and coats, for they know it means outdoor play. Song accompanies various activities; the children are not urged to sing, but neither are they prevented, unless they shout. We believe in free expression in the kindergarten, but not in allowing injury to such a delicate mechanism as the voice.

As the children hear a "Good Morning" song, a "Good-Bye" song, a game song, or a table song, many will gradually join in the singing. If they use the sweet, high, flute-like voice that is the child's true singing voice they are encouraged. Only if they use their shouting voice, which is harmful to the soft larynx, do we urge them to listen instead, and later try to show them where they may find their head voice, a tone at a time, until they come into true order.

But let us not mistake. It is the listening that helps the child to sing, and only through listening as a basis will there be good vocal music. All singing begins with listening; all songs are learned by imitation, and many games are played that involve listening and train the ear as we use color and form to train the eye. The child who can skip to music has learned rhythm. When he plays, "Hunt the Thimble," with music soft as he is near the hiding place, and loud when he is "cold," his dynamic sense is developing. When he imitates the bell or the drum he shows pitch sense. He learns to march like a fairy or a giant, a dwarf or a raindrop, to play blacksmith or shoemaker or farmer as the music tells him. But let us not forget the quiet listening that is just hearing for enjoyment without interpreting.

I think the supervisor of music should not give lessons in the kindergarten. These children are not ready for formal music lessons; their music is, however, closely woven into all the occupations of the day. But the supervisor has the task of observing the kindergarten teacher, to see that the children's voices are not abused, also to help the teacher to be wise in her selection of listening music.

To Learn to Listen and to Love to Listen

AS TO THE formal teaching of mu appreciation in the grades, strongest statement must be that ev lesson should be a listening lesson, that all music should be heard with preciation. The first hearing of ev rote-song should be an appreciation of In general we are told that one-fourth the time given to music should be pla for music appreciation lessons. The teaching that I have observed actu does make one lesson in the week a for appreciation lesson, the class generally tening in the course of it to a record the phonograph. But, at the same time all lessons there is much listening, the child learns to hear himself sing, hear others sing, and, when he re music, to hear it mentally before he si it.

What direction shall the music ap ciation lesson take? What shall be aim in selecting records for the first gr and how shall we organize our cou As Mabelle Glenn has taught us, rhy mood and beauty are the three object for little children. Rhythm is the elem of music that is most universal, and of such importance that we must speak it in detail.

Rhythm is the vital principle gover the action of the solar system, all life the earth and all the functions of the man body. "Rhythmical experience be at the very beginning of the individ life history. Before birth the tiny bryo is surrounded by the pulse swing of a rhythmically working After birth the infant is still surrou by the rhythmic rocking and croo feeding and bathing that constitute life, and all through infancy there continual building up of a rhythmic which has one of its first conscious pressions in the act of learning to When this lesson is learned, the abili sense and express other natural rhy varies greatly with different individ due to a lack of opportunity for ex sion."

(Continued on page 825)

THE LINCOLN, NEBRASKA, HIGH SCHOOL ORCHESTRA

Winners of the First Prize in the National High School Orchestra Contest

The Teachers' Round Table

Conducted by

PROF. CLARENCE G. HAMILTON, M. A.
PROFESSOR OF PIANOFORTE PLAYING, WELLESLEY COLLEGE

THIS DEPARTMENT IS DESIGNED TO HELP THE TEACHER UPON QUESTIONS PERTAINING TO "HOW TO TEACH," "WHAT TO TEACH," ETC., AND NOT TECHNICAL PROBLEMS PERTAINING TO MUSICAL THEORY, HISTORY, ETC., ALL OF WHICH PROPERLY BELONG TO THE "QUESTIONS AND ANSWERS DEPARTMENT." FULL NAME AND ADDRESS MUST ACCOMPANY ALL INQUIRIES.

Young Aspirant

you think that I am eligible to music? I have taken piano four years, and am playing rade music. My past teacher that I have talent. I am twelve old
..., my fingers become tired, ...times in playing octaves. ...ld you advise?
...tice in the morning as much ...an and practice in all about ...and a half hours a day. How ...I divide this time?—R. B.

a that you have so much ambi- ...e sure that if you continue your ...d earnestly you will eventually ...g ...d player and teacher.

...rather young to begin teaching, ...Go on with your former teacher, ...and be guided by her advice as ...nd how to begin to instruct pupils ...wn account.

...t that you grow tired in finger ...ws that there is stiffness in your ...ach time that you practice, start ...g your forearms straight out in ...ou, letting your hands drop down ...wrists so that they are perfectly ...Hold them motionless in this ...or at least a minute before you ...play; and while playing try to ...wrists loose all the time.

...practice periods spend the first ...r on technic—finger exercises, ...peggios—and then devote about ...each day to a study, a new piece ...eview of old ones.

Perspiring Hands

...ave a pupil whose hands per- ...so much that it is with diffi- ...that she executes the runs. ...ou suggest a remedy for this?
—O. S.

...llowing prescription was furnished ...reputable physician. Before prac- ...taking a lesson, the pupil should ...directed.

...ic Acid .... half dram
...ed Chalk .... one ounce
...Alum .... one ounce

...e well and powder finely.
...hands with a puff-ball.

...th Grade Materials

...am twenty-eight years old and ...oyed during the day. It is im- ...ble for me to devote more than ...our a day to piano practice. I ...studying by myself, and would ...myself as a fifth grade student. ...nprove my technic, I am follow- ...isidor Philipp's *New Gradus ad ...assum*, and have just started ...he first volume. Please advise ...s to what material I should se- ...to make up a well-balanced ...v program. There is such a ...th of excellent piano literature ...I find it hard to select music ...ble to my needs.—O. A. I.

...gest that you begin your practice ...with five minutes' work on plain ...nd arpeggios. Materials for this ...y be found in James Francis ..."Mastering the Scales and Ar-..."

...this by fifteen minutes on ...book. The remainder of the time ...n be divided between two pieces of ...character, occupying fifteen minutes each, and finally ten minutes devoted to the review of pieces formerly learned.

The two pieces to which I refer should be of different scope and schools. Let one of them be a classic—a Bach Fugue, Mozart's *Sonata in A major*, or Beethoven's *Sonata, Op. 14, No. 2*. The other piece may be a short one, not too hard and of a more modern type, such as the following:

Chaminade, *Arlequine*
MacDowell, *To the Sea*, Op. 55
Chopin-Liszt, *My Delight*
B. Godard, *Au Rouet*
Rachmaninov, *Polichinelle*.

The longer classic will furnish opportunity for several weeks' serious study; while each of the shorter pieces may, in a comparatively short time, be added to your repertoire of memorized pieces.

Managing a Boy Pupil

Have you had experience with boys who can read music, but are lazy about it, and would rather improvise marches and waltzes, with "omm-pah-pah" basses?

The pupil whom I have in mind will practice what I give him if it is that type of thing. He likes to fill in the bass, however, and "make it sound bigger." Can you suggest material for such a pupil?
—MRS. E. H.

My experience with boy pupils is that they will practice to much greater advantage if they adopt a fixed and somewhat mechanical system. Also, if this system involves constructive works, this will increase their interest.

Have your boy pupil make the following Practice Dial out of two pieces of pasteboard:

The first piece should be about five and a half inches square. On this is drawn a clock dial, with five-minute divisions.

To the center of the dial is to be affixed a smaller disc attached in such a way that it may be turned around. This may be done by threading a string through the center of both discs, and knotting it firmly on both sides. Five, ten and fifteen minute divisions for the different practice items are outlined as in the illustration, or otherwise, according to your own judgment.

When the pupil is ready to practice he places the dial on the piano rack before him, with the inner disc set, let us say, so that he begins with *Technic*, under the figure XII. He then practices "around the clock," taking up each item in the order and for the time that is given, and ending with *Sight-reading*. Observe that a real clock should be kept in sight.

On the next day, the disc is revolved a short distance to the right, so that he begins with *study* and ends with *technic*. Each day the disc is turned in a similar manner, so that the practice is given a stimulating variety. The scheme is of course based on an hour's daily practice—the usual amount for children in school.

Such a scheme ought to make it easier for you to control his work. Perhaps the ornamented basses may be discouraged if you assign him materials where they would be difficult or impossible, such as Bach's *Little Preludes and Fugues*.

A Discouraged Teacher

A correspondent in Australia writes a long letter that raises a number of problems, some of which are here treated:

I do not keep my pupils. I fail to inspire them to sufficient effort. I fail to make the lessons a source of ever-recurring interest. Without exception, my pupils chafe at my insistence upon an exact musical rendering, and at my method of teaching by studies and exercises, allowing pieces only as recreation. Yet everything I read stresses the importance of pursuing this method.

To the best of my knowledge the teachers around me teach pieces only, and by the initative method, frequently changing the pieces, and making no effort to secure correct time, expression or technical training. I fail to see how a pupil under such a teacher is receiving even an apology for a musical education.

In teaching theory, I adopt the Dalton method and teach questioning, proceeding from the known to the unknown. But I find my pupils reluctant to think and study for themselves, since they want to learn questions and answers parrot-like.

A writer whom I have recently read says, "Pupils will be held only so long as the teacher can interest and encourage them." Well, I presume that the only way to interest most pupils would be to do what I have already condemned—let them play only what is nice (?) in the way they want to play it and consign musical education to perdition.
—W. M. L.

Modern educators have come to realize that pupils will do infinitely better work if they are really interested in what they attempt. The Dalton method, indeed, which you quote, is based on the endeavor to allow each student to develop along his most congenial lines.

Your pedagogical principles and the lesson plans which you follow are excellent. I am afraid, however, that you are not connecting these factors properly with the pupils' minds. The best of teaching is useless *if it does not get across to the pupil.*

To be successful, in other words, you must adapt your methods to individual instincts and capacities. Begin by winning the pupil's confidence, and making him sure that you are not a taskmaker, but a sympathetic friend. Convince him, if possible, that when you suggest a thing, it is the right thing for him to do.

You have gained a great point if, in this way, you are able to set fire to his enthusiasm. You speak in your letter of Tobias Matthay. I have had the pleasure of studying with him and of watching his work; and to my mind his finest quality as a teacher is the vital way in which he conducts every lesson, and the fund of enthusiasm which he imparts freely to each of his students.

To excite interest, a good teacher does not need to descend to superficial or half-way instruction. Let him continually evolve new ideas and tactics, and invest even the prosiest subjects with vitality. Take technic, for instance, which may be as dry as dust. But, instead, let it be healthfully varied in its presentation, and it may become not only durable, but positively attractive. Thus in teaching scales, set a new "stunt" for the pupil to work on each week. Instead of giving repeatedly the tiresome four octave up-and-down sequence, draw the following diagram in the pupil's note-book for his week's practice scheme:

Each division-mark closes an octave. The pupil begins on the tonic (T), plays up two octaves, down one, up two, down one, up two, down four, to the starting point.

This is only one of the many such designs which the clever teacher may work out for his use, and which will infuse new problems into an old subject.

In assigning studies and pieces, too, consider well the tastes and capacities of the individual. Give an eclectic series of pieces, following a Haydn *Sonata* by a Debussy *Arabesque*, then proceeding to a Bach *Invention*, and so on. Do not emphasize the dryest studies, but deal often with the musical ones, such as those of Heller. And, by the way, when we reflect that the object of piano study is to play legitimate music, are not pieces of more consequence than mere "recreations"?

You speak of producing reaction by asking questions—an excellent idea, if properly carried out. But there are different ways of pursuing this line. A blunt and antagonistic query may so scare the pupil out of his mental poise that he gives an absurd answer. Let us rather employ Socrates' method, and phrase the question so tactfully that the correct answer naturally follows.

Look up all the new ideas that you can find—in the ETUDE or from other sources—and experiment with these ideas freely. Set your face toward beautifying human life, and making people realize the meaning of that most accessible and personal art which you are fortunate in having for your daily companion.

Ear-Training and the Use of Pedals

I have a pupil who is very fond of music and can read easily; but she very seldom distinguishes the wrong notes and chords which she plays. What kind of aural exercises should I give her?—J. J.

At each lesson you should devote five or ten minutes to ear-training. Begin by having the pupil distinguish between tones as higher or lower in pitch. At first these tones may be far apart, and afterwards they may be brought closer together, until they

(Continued on page 836)

Learning the Language of Music

By H. Ernest Hunt

AUTHOR OF "SPIRIT AND MUSIC," "POINTS ON PRACTICING," "MUSIC MAKERS" AND OTHER AUTHORITATIVE WORKS.

MUSIC IS SAID to be a universal language; and it may prove interesting to follow up this idea and see how it sheds light upon our own musical work. The basis of all music is sound; and sound itself is vibration that reaches us through the air, being conveyed in the form of waves. These waves spread out in every direction as the little ripples of water spread out when we throw a stone into the still waters of a pond. We know how fast these waves travel in a second, and we also know how many of them there are per second to a given note, so that we are easily able to calculate the size of these air waves. We make our music out of air waves ranging from thirty-two feet to about four inches long, and we weave these into all sorts of wonderful patterns and combine them in the most wonderful ways. We can thus imagine the music that we hear as a kind of billowy sea of ever-moving waves dancing about and playing with each other and whispering all sorts of messages.

Out of this sea of vibration our ears pick up what they are able, just those tones to which they are attuned; for there are many sounds that we cannot hear, and many waves that are either too big or too small for our senses to grasp. When we pick up on our wireless receivers we do not catch air waves but ether waves which travel with the speed of light. These waves may be five, six, or seven hundred yards long, and no senses of our own are fine enough to be influenced by them; so we have to use a delicate machine. But just as the world around us is throbbing and pulsing with waves which our aërials can pick up and our receivers transform into speech, song, and melody, so also the air is vibrant with waves which our ears can receive and our brain translate into music.

Whence Noise?

SOME SOUNDS, however, are merely noise, and very ugly they can be. To bear beauty with them the waves must be regular and carry a rhythm. Then they make a pattern, as it were, and have a balance and relationship to one another, just as the parts of a beautiful building are harmonious—indeed do we not call architecture "frozen music?" If the vibrations are irregular and haphazard, without rhyme or reason, they give rise to a sense of disquiet and uneasiness; they disturb us, and we say that they make a horrid noise.

The language is speaking to us, but we do not like the things it says. The squeak of a slate pencil, the jar of a wheel on a rail, or the loud whistle of a locomotive, these indeed can cause us acute pain at times. At any rate, they show that there are very few of us who are not influenced adversely by unmusical sounds. It is not only human being who respond to sounds, beautiful and otherwise; we know that some dogs seem to like music while others will just sit up and howl till the music stops or they are put out of the room. Birds, fishes, mice, and even elephants have frequently been observed to show enjoyment of musical sounds of one type or another.

Everything in the whole world is vibrant and rhythmic, from the circling of the heavenly bodies in the sky to the swing of the electrons in the atom. Every particle of our own bodies is dancing with life; and the swing of our own heart-beat never stops from the cradle to the grave. Where rhythm holds sway we see law, order, and stability; but where the rhythm is disturbed then we observe the beginnings of disaster. So long as the beat of our heart is rhythmic we do not notice it, but when it becomes irregular or palpitating we are forced to take heed to it; our normal ease is passing into disease. So long as our breathing is regular, all is well; but so soon as this regularity is broken, we know that something is wrong. Nature has thus implanted music and rhythm within us as the foundation of our own existence; while noise and disorder are plainly the interruption of the normal state of things.

The Musical Language

NOW MUSIC is a language that speaks to us of rhythm, law, order, form, balance, beauty, and ease. It is founded on these; it speaks of them all the time; and we in some subtle way respond to the things we hear. The child goes readily to sleep to mother's crooning song and lullaby; our feet fall quite naturally into step with the march tune of the passing band, and it would be infinitely harder to be out of step with it than to be in step. It is natural to want to dance when the merry measure calls us, while the sober sounds of sacred music change the mood at once.

To some the sound of a violin is exquisite pleasure, and others it moves to tears. People have been found upon whom the effect of music has been to stimulate appetite, which is surely a very mundane result. But there can be no doubt that music has a very marked effect upon the mind, and, as mind and body are truly one, the effect passes over into the body. Good music thus makes for health of mind and health of body; for, since disease is the interruption of the normal ease of harmony, anything that makes for law, order, and harmony must also make for health. Indeed most of us know from experience that we can go to our piano and play away bad temper or an unhappy mood, and the effect of music upon the mentally unbalanced is known to be greatly helpful.

The emotions have much to do with our state of health; either they stimulate us or else they depress; they help us to expand and grow, or else they tend to contract and narrow us. Music comes and speaks to the emotions; it wakes them up and stirs them to harmony; they respond and find expression, and something of beauty is added to them. They grow and become more robust and more at ease, and thus the harmony of the body is also increased. Music calls to the depths of mind, and our hidden strengths reveal themselves, as when weary and footsore men straighten up and march with a swing once more when the band strikes up. Latent beauties reveal themselves, as when the little child dances in graceful movement to the strains of the instrument; and strange emotions fill the mind as the orchestra works up, piling harmony upon harmony, and brass on wind and strings, to the thrilling final climax. Nothing could be more remote from repression and narrowness, for this itself is expression, life, growth, and stimulation indeed. Thus music talks to us and to all the world in its great language.

The Language of Music

AND WHAT does it say? This is indeed a difficult question to answer, for we might ask what does any language say—and does it say the same to all? The reply would be that language may convey all sorts of thoughts and tidings, but that what we are able to take in depends mainly upon our understanding; and it is exactly the same with music. Someone may speak to us perfectly correctly in a foreig and, though we hear accurately en do not understand. We have had vious experience of that tongue, an are unable to translate the sounds into anything intelligible. This is ears and not hearing; and there a people who are in the same positi regard to music. It speaks to th tells them perhaps tidings of gr and they merely remark that they ear for music, and so the tidin reach their understanding.

This point of being unable to the sounds that we hear, or of tra them in different ways, individuall great importance, so it would be make it quite clear. Suppose we a child about a band. The word mig up to its mind the picture of the S Army band with which perhaps miliar; but to another child it mig gest an orchestra, to another a band, and to yet another a militar and so on. The same word brings ferent pictures into each child's m cause the word itself merely serve key to unlock its own individual ences; and as each of our experie peculiarly our own and unlike those one else, it means that we can only in those experiences, and tha fore things carry different meanin all.

Individual Understandin

IF THEN we have a musical p a theme intrinsically suggesting then to me it brings up my p thoughts of sadness, and to yo They may be quite different, and same musical idea may mean o to you and another to me; but the is speaking to both of us. Again, of music carries jollity in it, th your jollification to you and mine and our experiences and thoughts fication may be wide as the poles yet the music tells us about the So we are unable to separate the of the music from the thoughts a and the emotions that are in ou and are part of us. But just as we see with our own eyes and hear own ears, so we must understand own minds, and these are just as the one from the other as are our hands.

The composer puts his thoughts sic, or perhaps he weaves dream in sound, or maybe he pours out his and his grief into his song or his tion. The publisher prints it and here, there, and everywhere; and wonderful thing is that it begins all kinds of different things to a of people. Through his music the is now speaking to a vast invisible and telling each one something speaking confidentially to him a things that no one else can possibly stand.

The musician is not only spe universal language, but he is sayin thousand things at once. Moreover be saying things through his mu after his pen has been laid aside fingers touch no more earthly ke will continue to speak down all so long as ever his message holds of the vitality of truth and inspir keep it alive. Like any other tidin has what is called a "survival

A LADY AT THE CLAVECIN
An early Flemish picture of Music in the Home, by G. Melsu

(Continued on page 831

FASCINATING PIECES FOR THE MUSICAL HOME

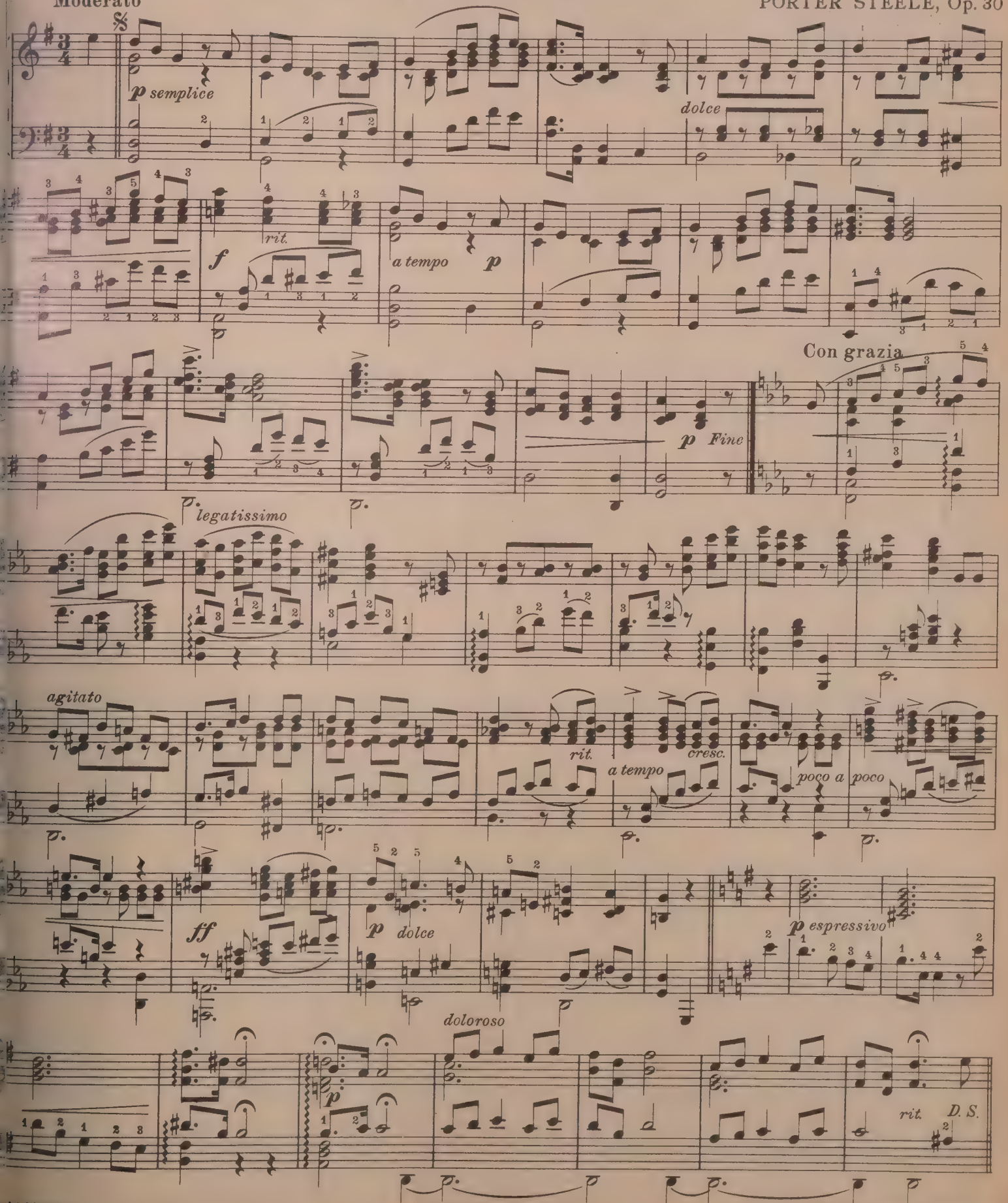
IN AN OLD-FASHIONED GARDEN

"And sleepy poppies nod upon their stems;
The humble violet and the dulcet rose,
The stately lily then, and tulip blows."

yllic style. Grade 4.

Moderato

PORTER STEELE, Op. 30



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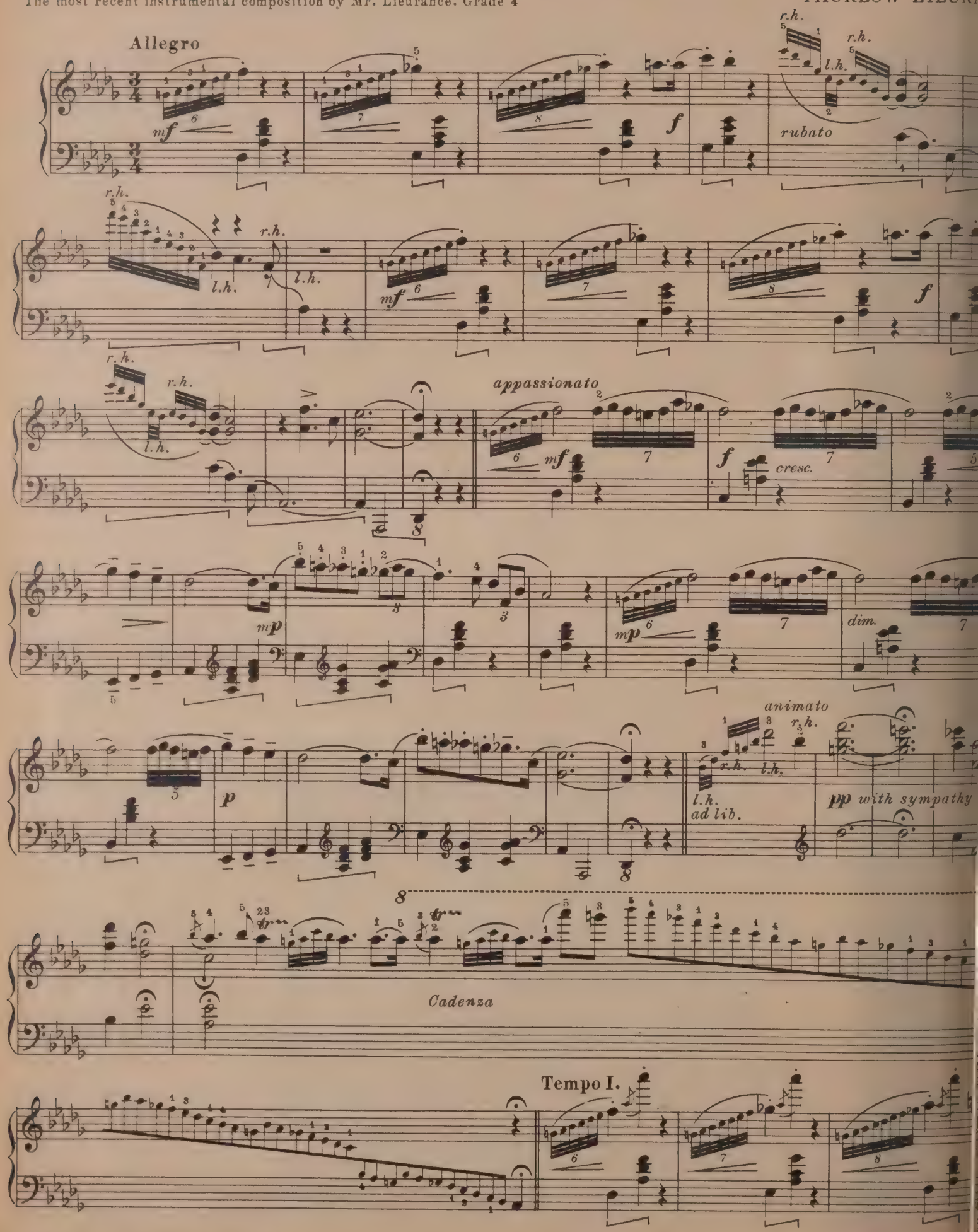
VALSE BRILLANTE

The most recent instrumental composition by Mr. Lieurance. Grade 4

THURLOW LIEURA



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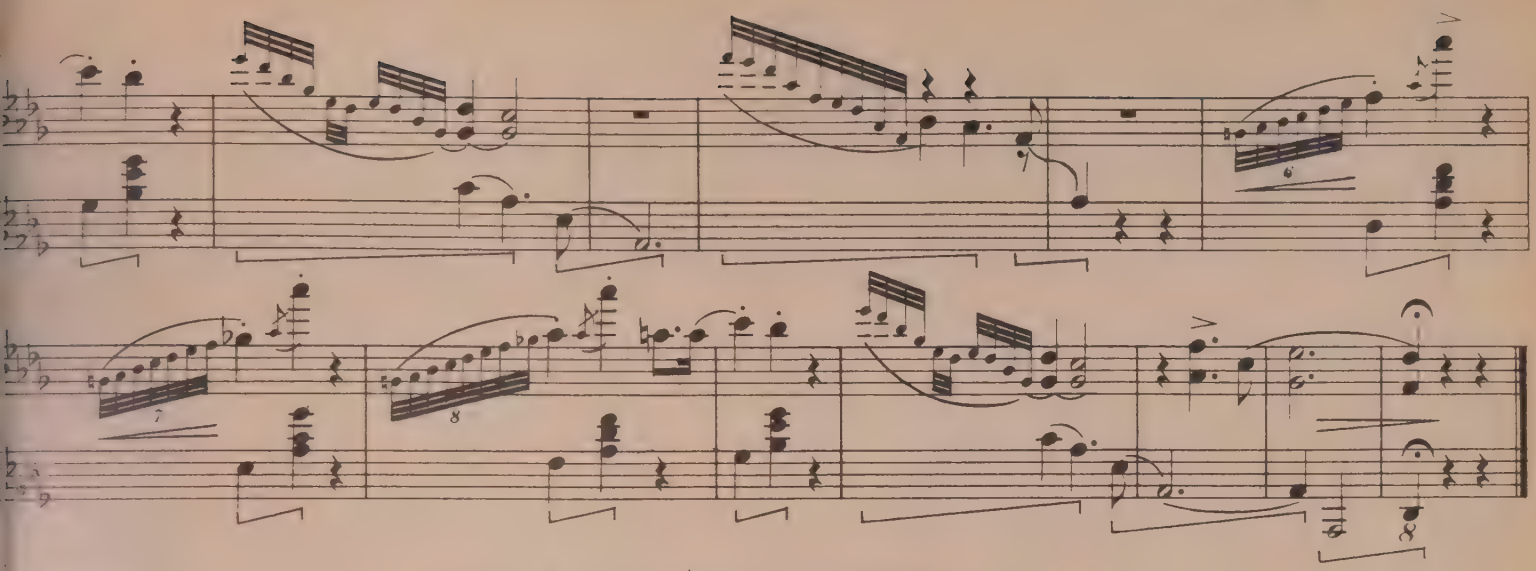

t nediate study piece. Grade 3

VALSE ENFANTINE

EDWARD A. MUELLER

Grazioso non troppo presto

mp

Fine

espressivo

f

D.C.

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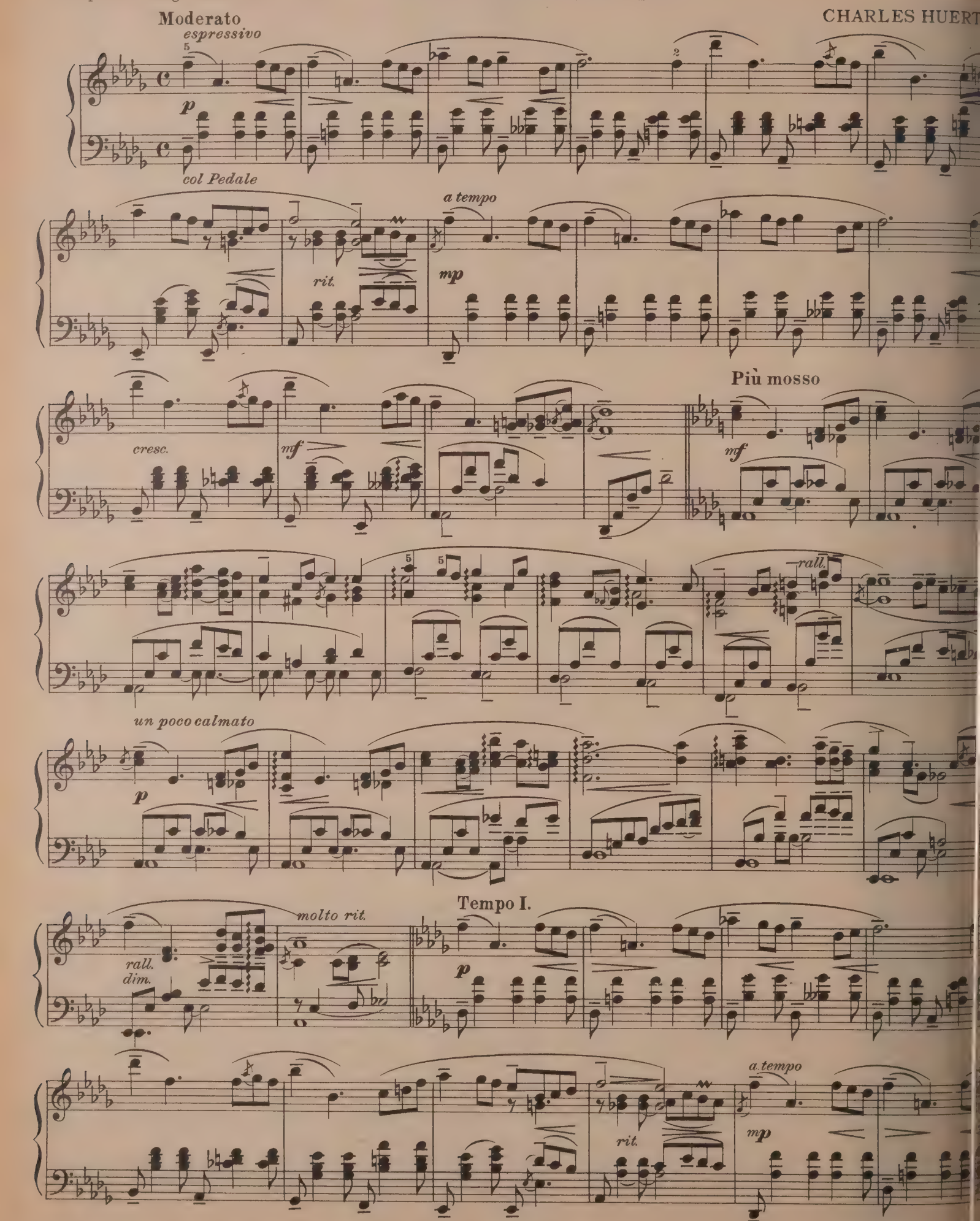
An expressive "song without words." Grade 5.

CHANSONNETTE

CHARLES HUERT



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cresc.

mf

tranquillo espressivo

mp

dim.

molto rit.

pp

VESPER BELLS

Very effective drawing-room number. Grade 3½

Andante moderato M. M. ♩ = 84

KENNETH S. CLARK

mp

p - mp

Poco allegretto M. M. ♩ = 120

mf

mp

mf

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Andante M.M. ♩=84

CODA

THE SUNSET DANCE

A study in finger technic. Grade 3.

MARY O'HA

Allegro vivace M.M. ♩=168

mf *cres - cen - do* *ff* *p* *f* *p* *p* *sf* *p* *p legato* *cres - cen - do* *f* *ritardando*

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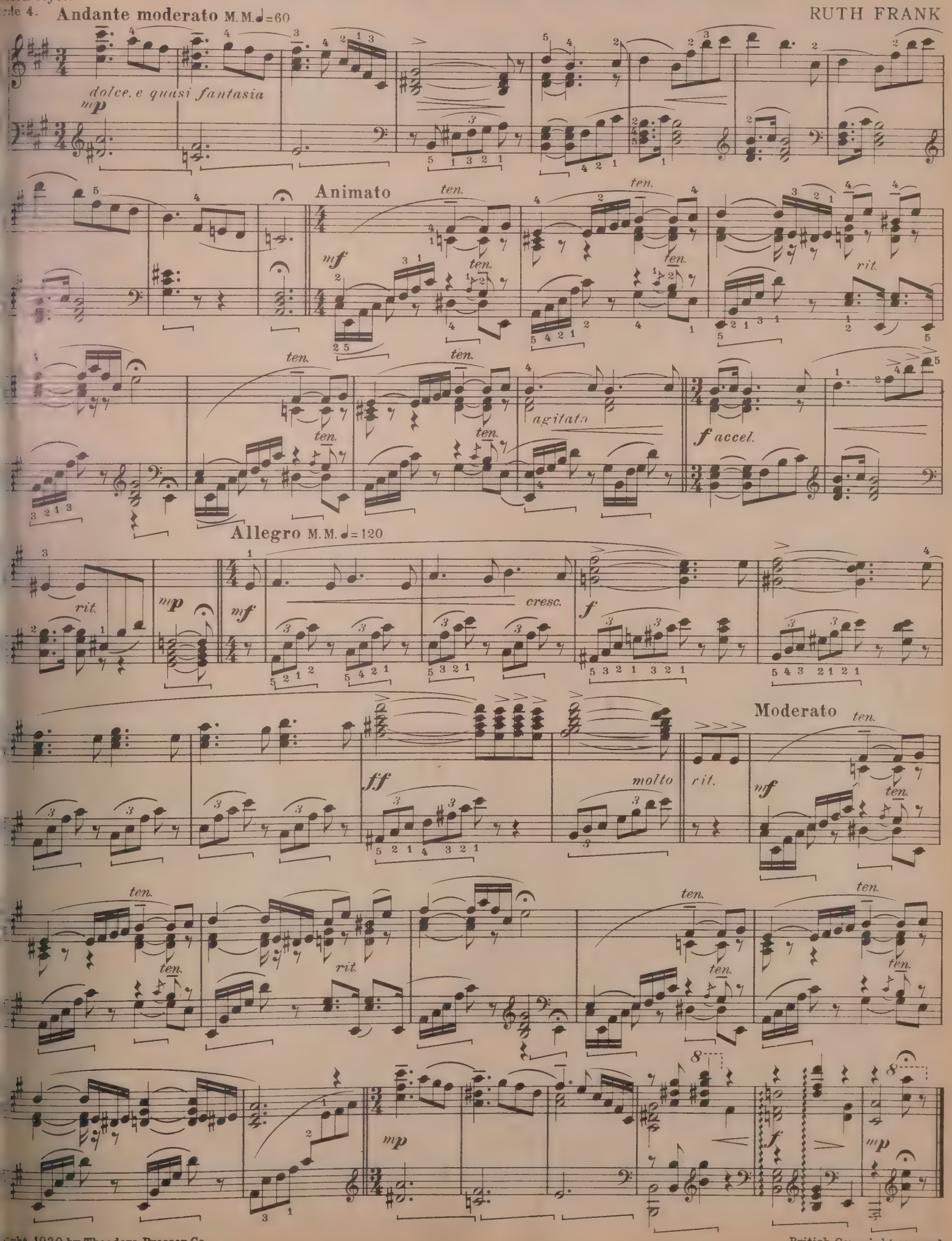
n nprovisation in
oern style.
cle 4.

MOONLIGHT IN THE BIRCH WOOD

RUTH FRANK



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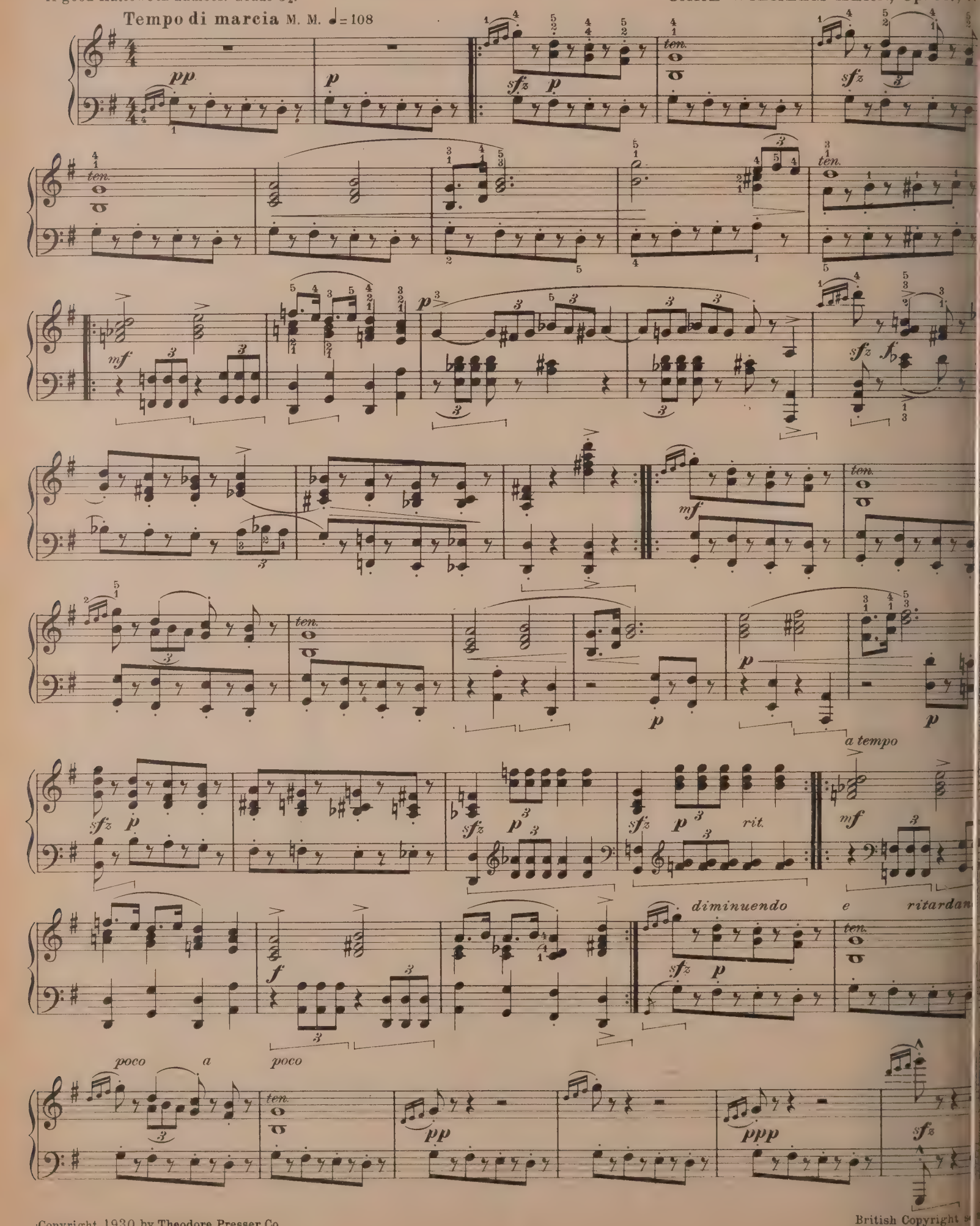
MARCH OF THE MASKS

A good Hallowe'en number. Grade 3½.

CARL WILHELM KERN, Op. 617, N



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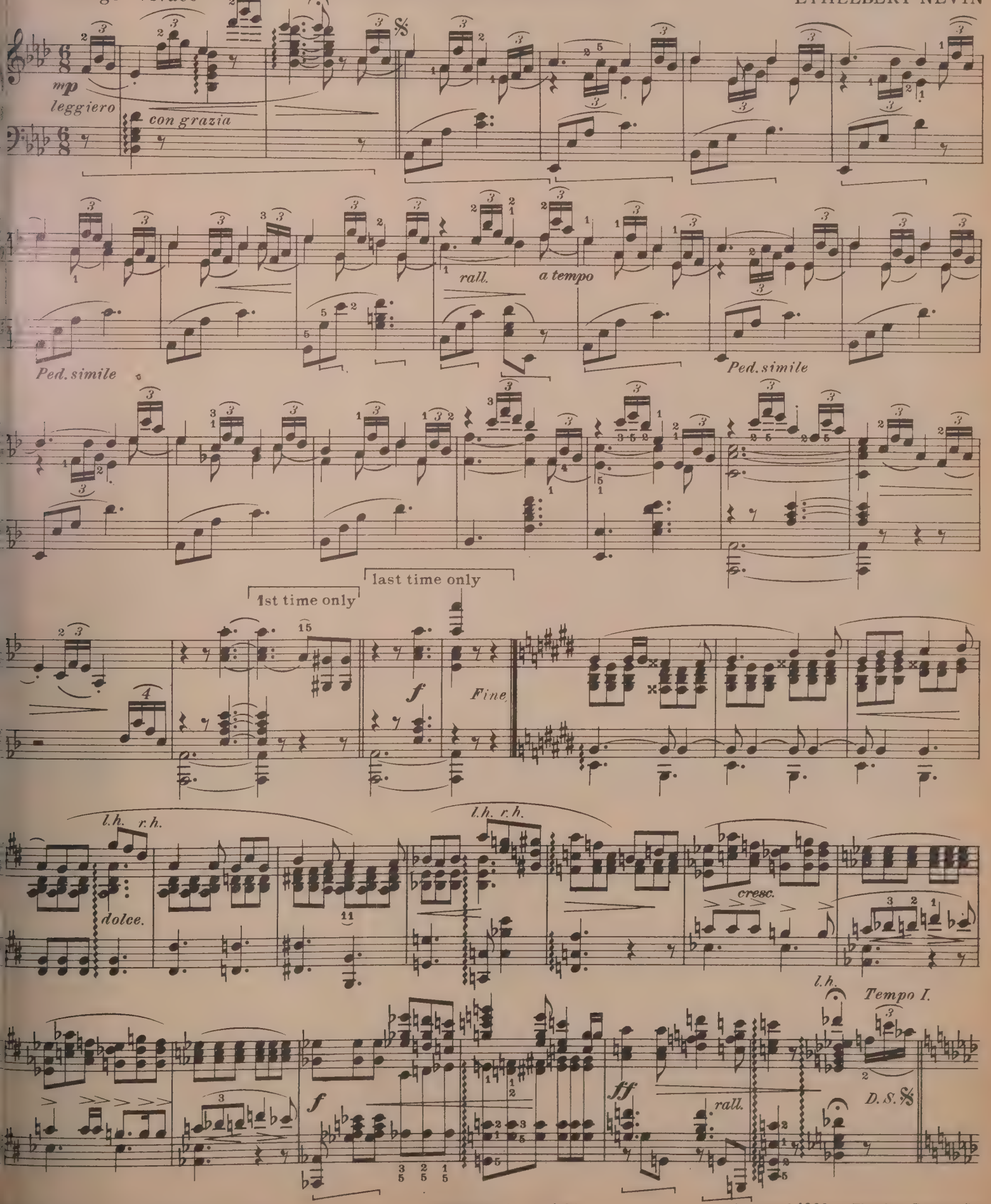
CANZONE DELL' USIGNUOLO

ETHELBERT NEVIN



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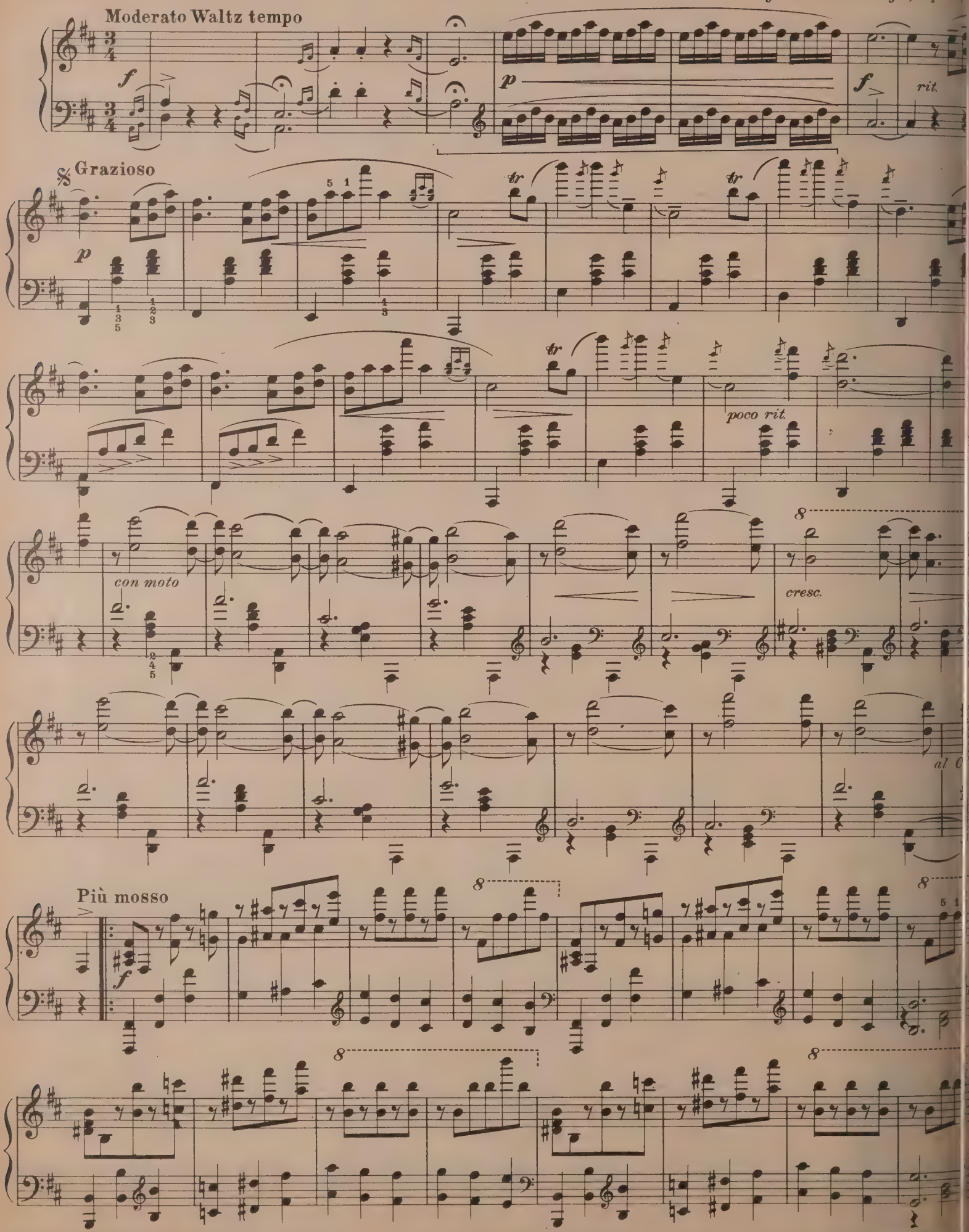
Grade 5.

VALČIK IN D MAJOR

JOHN MOKREJS, Op. 41,



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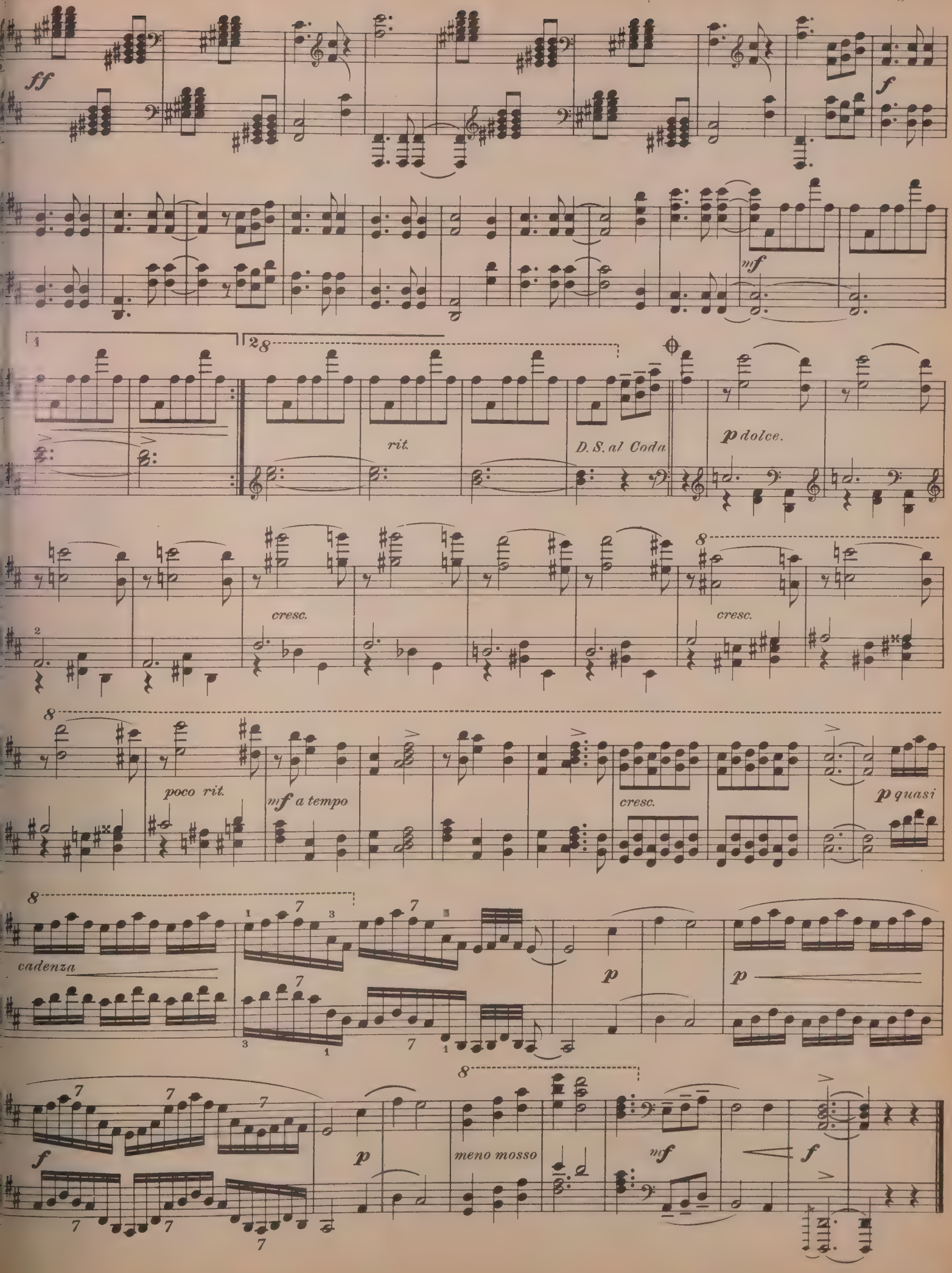
ff
f
mf
rit.
D. S. al Coda
p dolce.
cresc.
poco rit.
mf a tempo
p quasi
cadenza
p
meno mosso
mf
f

CRADLE SONG

Transcribed for the piano by the composer. Grade 5.

ALEXANDER MAC FAD

Andante

p legato

l.h. l.h. l.h. l.h.

r.h.

pp

f

tr

rit. e dim.

p

r.h.

pp

poco rall.

f p

r.h.

ff

r.h.

ff p

poco rall.

sost. Ped.

dim.

poco rall.

pp

ppp

poco rall. ppp

poco rall.

pppp

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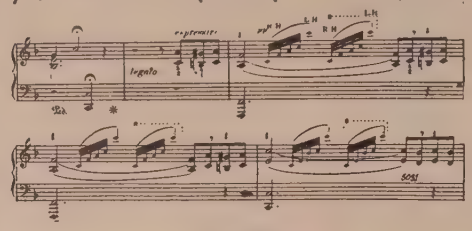

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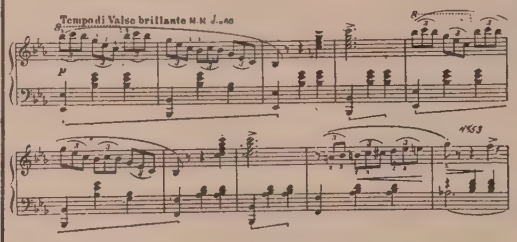

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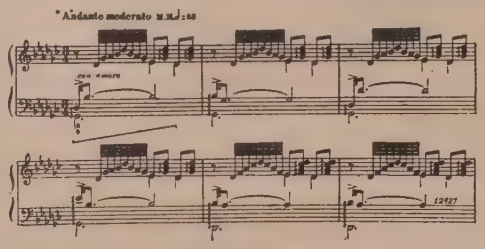

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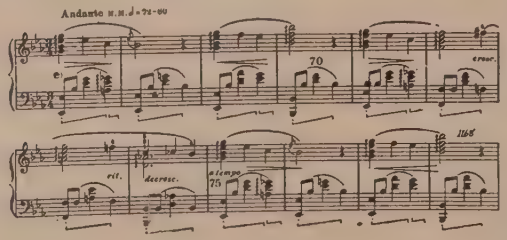

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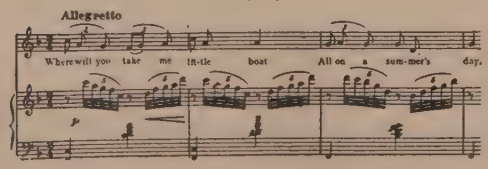

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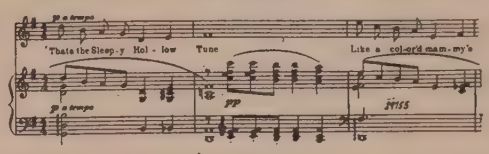

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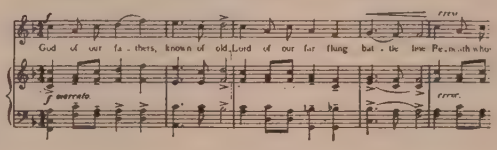

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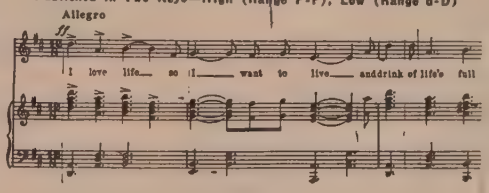

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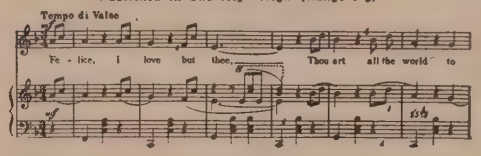

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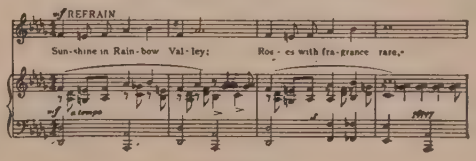

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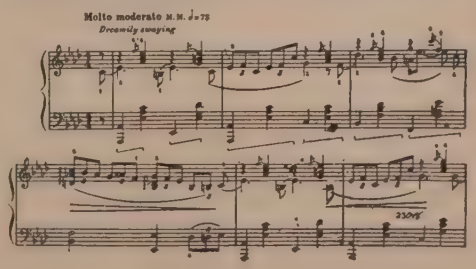

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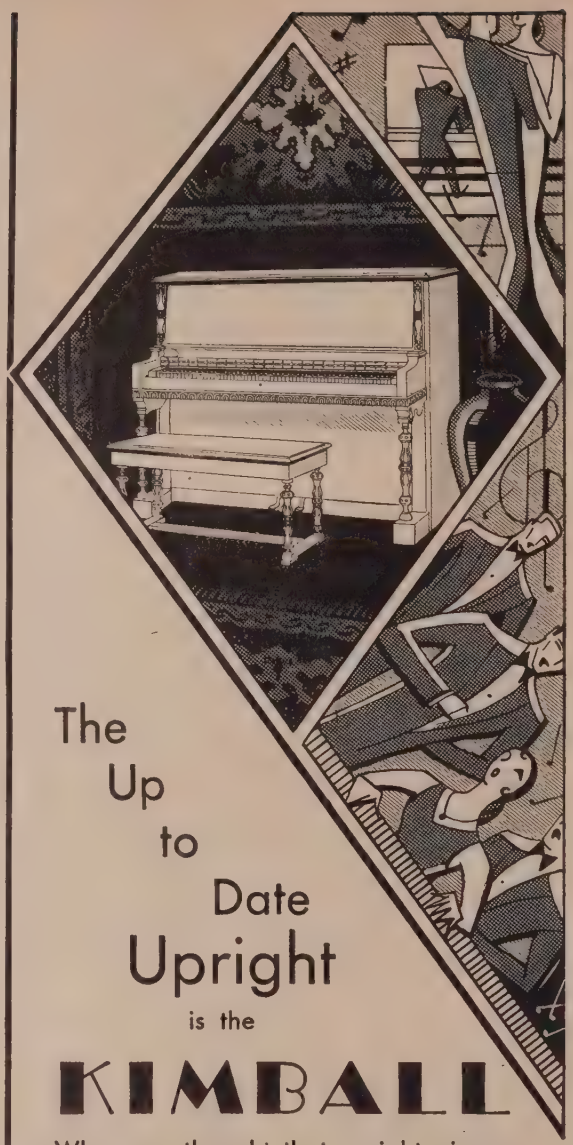

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We will deeply appreciate your cooperation.

Question and Answer Department

Conducted By Arthur De Guichard

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DRESS OF THE INQUIRER. ONLY INITIALS, OR PSEUDONYM GIVEN, WILL BE PUBLISHED WITH QUESTION.

Consecutive Parallel Perfect Fifths.

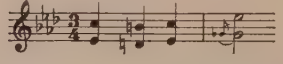
Q. I have noticed, chiefly in the music of Debussy, Ravel, Fauré, Rousseau, Koechlin and many others, a frequent use of consecutive parallel perfect fifths. Are they not all wrong? My harmony teachers have all forbidden their use. What should I do about it?—Organist, Warwick, Rhode Island.

A. The composers you name all belong to the Modern French school of composition which, like the exponents of modern composition of other countries (Germany, England, Russia, Italy and, to a certain extent, the United States) permit the use of these progressions in the modern school of composition, based upon the whole-tone scale, the atonal, the chromatic and other forms of modern musical expression. For example: consecutive perfect fifths are allowed between the two lower parts, when the upper parts move in contrary or oblique motion, also when they are accompanied by a similar motion of all the parts. They are less frequent between extreme parts, when all are in similar motion but they are more easily allowed in disjunctive motion if they have notes in common. Chromatic perfect fifths are usually allowable. Indeed they may always be written when the composer has a definite object in view.

The Mordent (Bach's "Invention"): Pronunciation of "Pianist."

Q. 1. Kindly tell me should there be an inverted or a simple mordent over the second D♭ in measure 20 of No. 5 of Bach's "Two-part Inventions"?

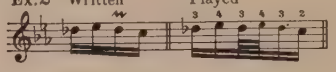
Ex. 1 Chopin, Op. 34, No. 1



2. When there is an inverted mordent over a chord of two notes, should both be trilled or only the top note? 3. What is the accepted pronunciation of "pianist"? Does any good authority allow "pee'-an-ist"?—H. M. B., Nelson, Georgia.

A. 1. Different editions vary. However, the first is more correct:

Ex. 2 Written Played



2. The top note only. 3. "Pianist" is pronounced *pe-an'ist*, also *pe'anist*. The first is usual in England, with the stress on the *pe'*. It should not be pronounced as with a long *i*, as *my*. In England the *a* is frequently pronounced as in *art*—in the United States, as in *at*.

Associate, Licentiate (Canada), Violin Teaching.

Q. 1. Please tell me the difference between "Associate" and "Licentiate." 2. Which corresponds to the French word "Lauréat"? Also tell me if the Montreal's conservatory of music is better than the Toronto's conservatory. 3. What is the average price for violin, piano and other music lessons? 4. When giving violin lessons, is it better to play with the pupil and, if so, always or only occasionally?—Sturgeon.

A. 1. "Associate" is a minor degree; "Licentiate" signifies that the possessor of the degree has, after examination, obtained the right to teach. 2. "Licentiate." It is against the policy of The Etude to answer such queries as the second part of this question. 3. Impossible to say, seeing that prices vary in different cities. 4. It is well to play with the pupil occasionally, but only in order to give a practical exemplification of the salient points of the lesson and to make sure of the pupil's complete comprehension.

Fingering for Arpeggios, Beginning on Black Keys.

Q. 1. Should the major arpeggios, beginning on the black keys, be fingered with the thumb on the first note, or with the second or third finger which is more convenient? 2. Is the same fingering used in the harmonic and melodic forms of the minor scales?—A. A., Detroit, Michigan.

A. 1. It all depends upon the extent of the arpeggios. If they are simply series of octaves, it would be quite correct to begin with the thumb of the right-hand and the little finger of the left-hand. But arpeggios of tenth, twelfth, fifteenth (two octaves) and so on, over the whole keyboard, require different treatment. I would advise you to get "Mastering the Scales and Arpeggios" by James Francis Cooke. You will no doubt all you need in the book. You are right, however, when you speak of fingers which are more convenient. You frequently have to finger certain pass in a way which will favor your part hand, so that you may get the best, sm est and easiest execution. You may find out from your experience in the practic the stereotyped methods of fingering. good teacher having a good method is dispensable.

Study of Voice Without a Teacher

Q. I am a Church Organist and my so does not permit me to study voice with a class teacher. So I would like to do the best thing and improve my voice by study. Would you kindly suggest some b with instructions and exercises on tone duction?—Milwaukee, Wisconsin.

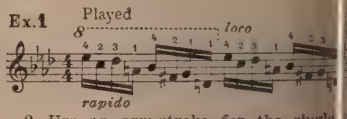
A. What's the good? There are books and treatises on the subject of production but—what good can you d from them? Practically none what Pure tone cannot be learned from a book more than how to draw a perfectly str line or how to mix the various shades of ors. In these matters the eye must trained practically just as in tone pr tion the *musical ear must be educated* book cannot do it. Your ear has to be tra to distinguish between the *qualities* of and of bad tone. A competent teacher criticize your voice, determine its def imitating them for your understanding describing to you the cause of such def He will then sing the same tones (1) the same defects and (2) with perfectly production—explaining your faults and to eliminate them. You understand; he to make you realize your defects and u stand the difference between pure and im tone quality. He must see that you to correct the defects and obtain purit tone production on every note in your and upon every vowel sound. No book do this for you. You must have the voice and the living model for the cul tion of your musical ear and your cri sense as regards purity of tone. It req a very complete teacher to do all this there are many who may say that the is imperfect, but not one in a hundred can tell you how to correct its attack, its duction or its placement in order to get good quality of a perfect tone.

About Fingering.

Q. 1. In example 1 (see answer) p inform me as to the correct fingerin When low bass notes and accompa chords are played rapidly in altern should a wrist stroke be used for bo should arm movement be used on the note? 3. What method of practice do advise for obtaining accuracy on wide for the left hand?—B. K., St. Albans, mont.

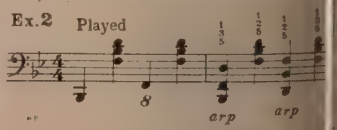
A. Play as fingered.

Ex. 1 Played



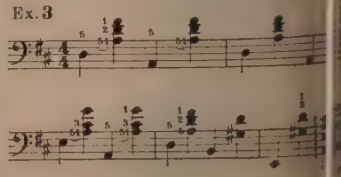
2. Use an arm-stroke for the single notes,

Ex. 2 Played



a wrist-stroke for the chords.—3. Fo wide bass skips in Ex. 2 there is no inf solution because, in this example, the are an octave lower than is usually th (in the first measure). Practice alone make you perfect. In the second me however, the difficulty is overcome by arpeggios on beats 1 and 3. But then very good and sure method of playing of this kind quite accurately when th is not so wide. For example,

Ex. 3



(Continued on Page 828)

OUTSTANDING VOCAL AND INSTRUMENTAL NOVELTIES

DEAR TO THE HEART OF GOD

AUNCY R. PIETY

Slowly

FREDERICK W. VANDERPOOL

mf *rit.*

Re - mem - ber, all ros - es that swing from the thorn, all lil - ies that spring from the

p

clod; All tur - tle - doves coo - ing to wel - come the morn, All trees that ma -

cresc.

jes - ti - cally nod; All spar - rows that fall to the earth dead and torn, Are

rit. *p*

dear to the heart of God. Where - ev - er you go, all things, we must

f

know, are dear to the heart of God.

p *p* *a tempo* *cresc.*

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Re - mem - ber, all mor - tals that tri - fle with wrong, all friend - less,
sak - en and odd; All those who are help - less, all those who are strong,
toil - ers that wea - ri - ly plod; All rac - es of men, all the num - ber - less throng,
dear to the heart of God. Where - ev - er you go, all peo - ple, we know,
dear to the heart of God, Are dear to the heart of God.

p *f* *rit.* *ff*

THE CALL OF LOVE

ARTHUR B. BARRET

A. WALTER KR

Andante

mf *l.h.* *r.h.*

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throngs of great cit - ies I wan - der, O'er the reach - es of lim - it-less seas; Sad - ly a-lone, where-

mp *r. h.*

ev - er I roam, It is far to the land of heart's-ease. Fam - ish'd for love I'm re-turn - ing To the

rit. *mp* *a tempo* *rit.*

one spot on earth I hold dear; Where moon - beams in ec - sta - cy trem - ble, And the glo - ry of you still seems

p *poco rit.*

near. From the stars, oh be - lov - ed, you call me, The ache in my

p *poco rit.* **Slowly,** *with feeling*

very broad *f* *p*

eart will e'er be; I chal - lenge the trum - pets of Heav - en on

cresc. *cresc.*

high, And sing, my be - lov - ed, to thee!

f slower *a tempo*

f *f*

Ped. *

I LOVE LIFE

Irwin M. Cassel

MANA-ZUCCA, O

Allegro

ff

I love life so I want to live and drink of life's full-n

Take all it can give; I love life, Ev-'ry mo - ment must count, To glo-ry in its sun - shine,

rev-el in its fount; I love life, I want to live, I love

rit.

1st time only *Fine only* Andante con sentimen

life. life. I love life,

ff a tempo *a tempo* *ff* *p molto espress.*

sost.

holds me in its sway, My heart hears its mu - sic, A mel-o-dy glad-some and gay. I love life I'll

Ped. simile *colla voce* *espress*

Animato *accel.* *rit.*

none of world-ly rife. Oh but to live for to love;

espress.

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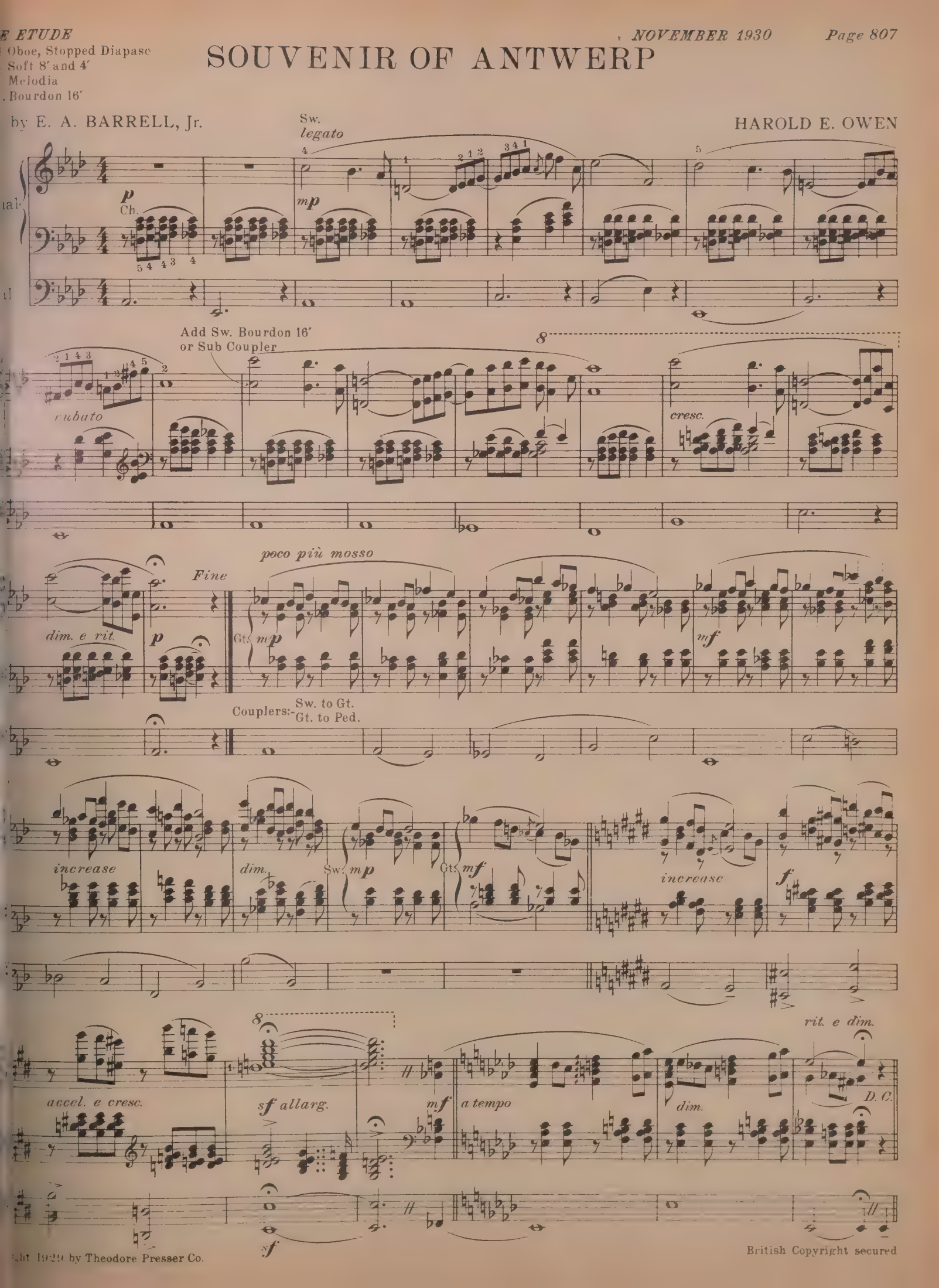
SOUVENIR OF ANTWERP



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HUNGARIAN NATIONAL DANCE

Genuine Hungarian Music. Grade 3½

No 1 IN E FLAT

SECONDO

GÉZA HORVÁTH, Op

Vivace M.M. ♩ = 126

f *p* *p* *f*

p *p*

Lento M.M. ♩ = 54

pp dolce

Allegro con brio M.M. ♩ = 138

f *p* *f marcato*

f *p*

f *p* *poco rit.* *f con fuoco* *ff*

Molto allegro

accel. *sff* *dim. e rit.* *p*

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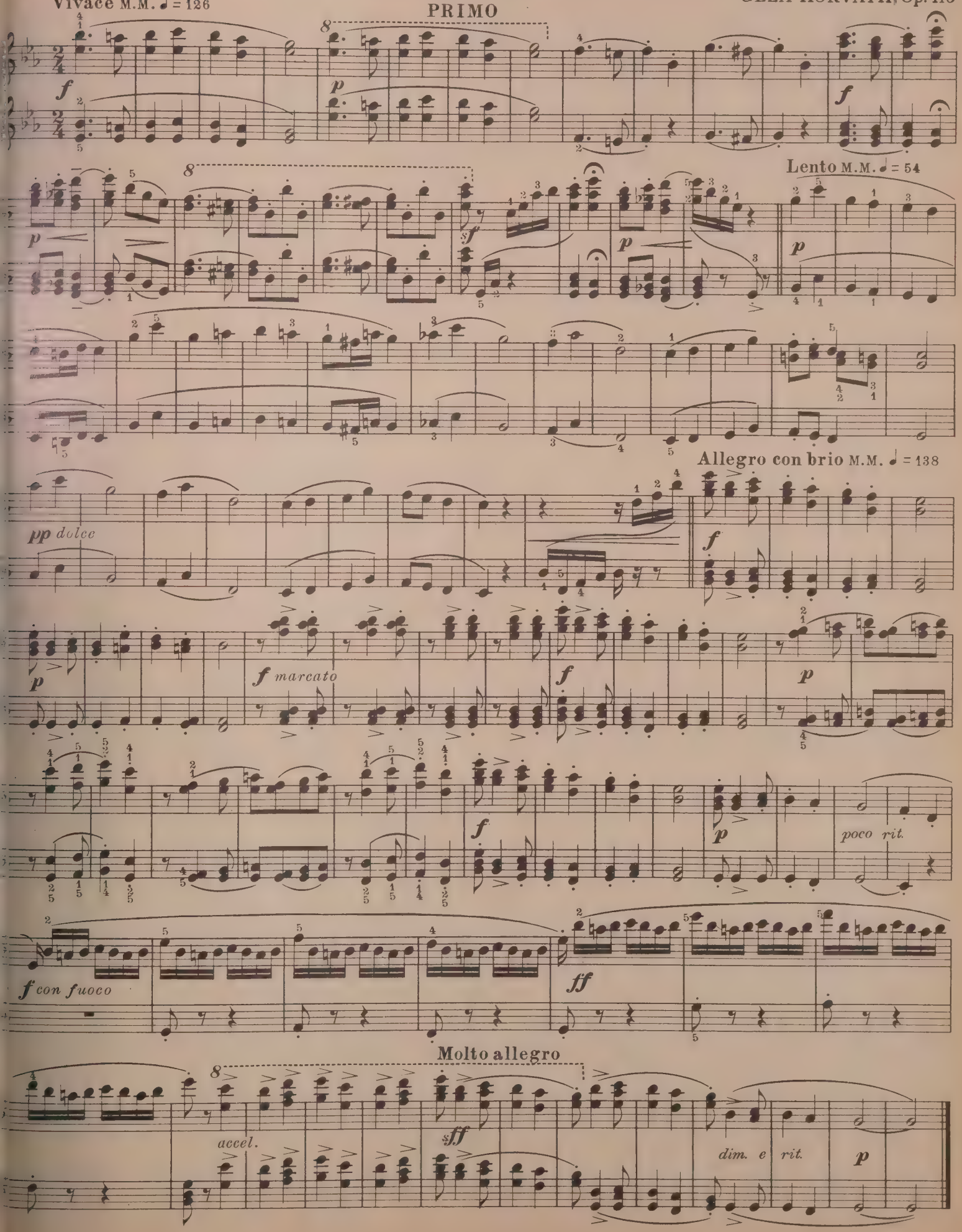
HUNGARIAN NATIONAL DANCE

No. 1 IN E FLAT

PRIMO

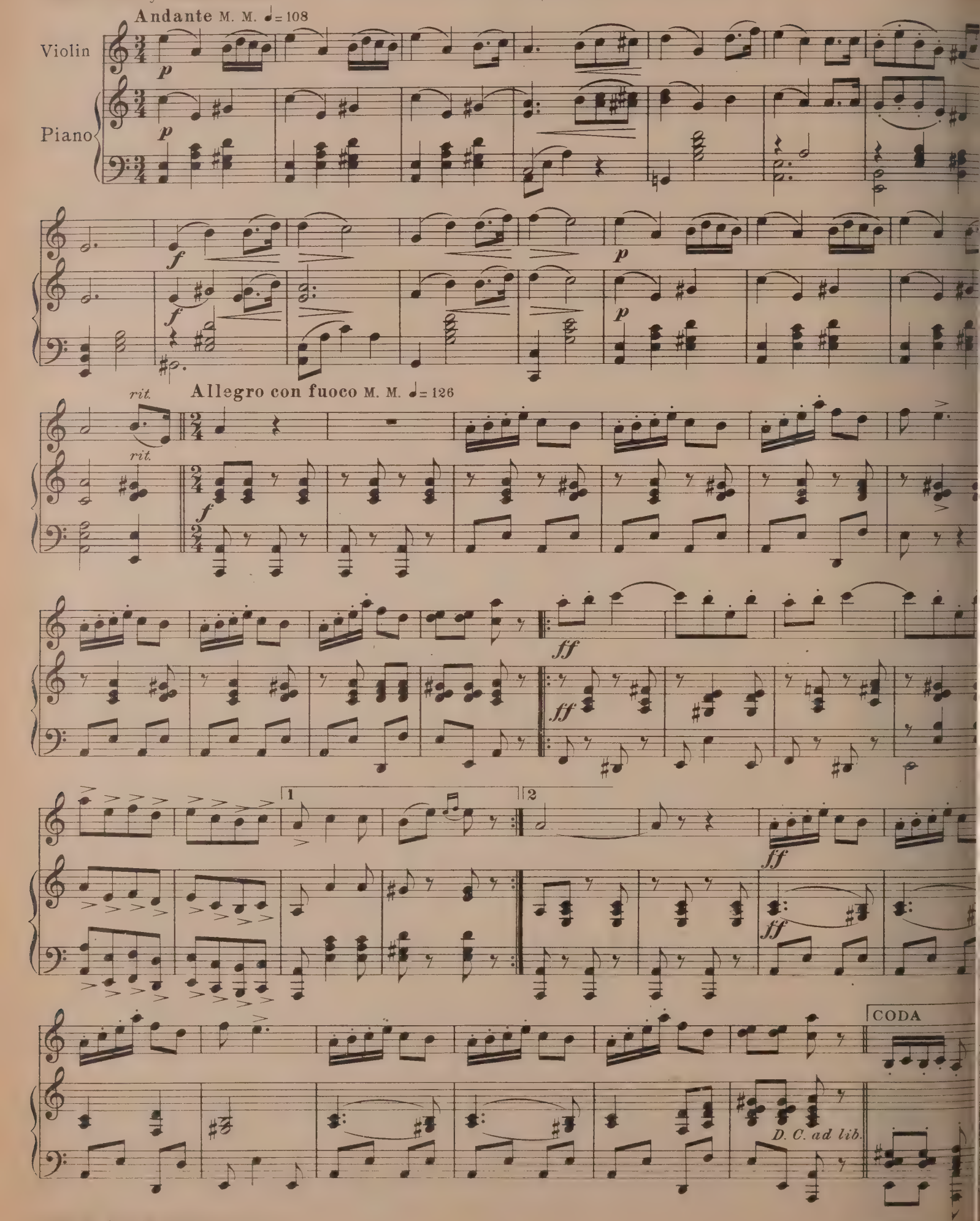
GEZA HORVÁTH, Op. 115



RUSSIAN DANCE No. 2

Transcribed by Peter Wenner

FRITZ HARTMA



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DELIGHTFUL PIECES FOR JUNIOR ETUDE READERS

running" waltz. Grade 2.

A MERRY GAME AND SONG

WALTER ROLFE

Vivace ma non troppo

mf

Fine

Meno mosso

mf melodia cantabile

cresc. poco a poco

ff decresc.

fz

D. C.

ight 1924 by Walter Rolfe International Copyright secured Copyright transferred 1925 to Theodore Presser Co.

quiring bold accentuation and ady swing. Grade 2.

SONG OF THE ANVIL

WILLIAM M. FELTON

Moderately lively M. M. ♩= 126

mf

Ped. simile

f

rit.

mf

a tempo

Fine

mp

cresc.

dim. mp

Ped. simile

D. C.

poco rit.

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For Educational Study Notes, see Junior Etude Department

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GATHERING OF THE FAIRY FOLK

By a well-known and successful musical educator. Grade 2½.

BLANCHE DINGLEY-MATHE

M M ♩= 60-66

mf *p* *simile* *f* *rit.* *mf a tempo* *p* *rit.*

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ON PARADE

Hand and Arm must be lifted off every last note of a slur, when followed by a rest. *L.H.* chords, crisp- no rolling. Grade 2½

HAGUE KIN

Marziale M. M. ♩.= 132

p *no Pedal* *no Ped.*

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mf

capriccioso

dim.

Fine

p

simile

cresc.

f

p

no Ped.

cresc.

p

no Ped.

cresc.

f

dim.

D. C.

lower fingering recommended: hands straight- no elbow twisting.

ALL IN PLAY

MILDRED ADAIR

le study in touch. Grade 1½.

Playfully M. M. ♩=108

Fine

D. C.

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THE YOUNG BUGLER

For Rhythmic Orchestra

KARL MI

Triangle
Tambourine
Castanets
Cymbals
Sand Blocks
Drum

BUGLE CALL

Allegretto scherzando

f *p*

mf

Alla Marcia

ff *fz* Fine *mf*

mf

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Educational Study Notes on Music in This Etude

By Edgar Alden Barrell

Old-Fashioned Garden, by Porter ...e.

... Bacon, the Elizabethan philosopher, ...his essay on gardens by saying that "God ... planted the first garden," and that ever ... time men have continued to delight in ...rance and peace of these beauty-spots. ... a deft musical portrait of the sweetest of ... an old-fashioned one.

... first section, which has a real fra... and winsomeness, we experience the pleas... from G major to E-flat major—from ...y to a flat key. The second theme is ...in curve, whereas the first was down... After a bit, there occur *agitato* measures, ... the climax of the piece. Then follows ...idge" introducing the restatement of ...

...s sadly, somberly. Back in the ... Bacon the word "dolor"—meaning ...was often used. In Shakespeare you will ...

... is very much needed in ...

...Brilliante, by Thurlow Lieurance.

...tremely compact waltz gives evidence of ... versatility as a composer. ...le of D-flat major evenly ... not prove bothersome. ...uite simple upon ...f the fingering. The runs ... the way in which a melody ...uch ornamentation should ...than the melody thus ...nzas may be regarded ...ed cream.

...re composition is in D ...ment of modulation is not ... a moment, however, does ...ion of monotony. ... for the last three meas-

...Enfantine, by Edward A. Mueller.

...e means "A Child's Waltz." However, ...eston Ware Orem, for many years now ... editor of our magazine, points out, ...over third beats which one constantly ...is number place it in a grade of diffi...surate with the abilities of performers ...anced than most children. The two ... graceful and appealing. Play evenly ...restraint. The intended phrasings are indicated.

...nette, by Charles Huerter.

...st theme of this graceful composition is ...lyric in mood and is well set off by the ...d accompaniment figure. With this ...companiment one must be at pains not ...the melody to become overshadowed at ... Notice the many accented notes in ...hand part of the first section. A ..., literally a "little song," is an unpre...tion for voice, or at least in vocal ...spite its modest aims, it can often con... of charm and beauty. The wild rose, ..., is quite as lovely in its way as many ...ghty and more brilliant flowers.

... middle section (and observe, please, ...nic richness) the composer selected the ...-flat major, the dominant. This piece ...ine opportunity for delicate tonal color-

...Bells, by Kenneth S. Clark.

...s advisable to give here a little analytical ...this tuneful evening revery.

...roduction: 4 measures.
... be played slowly, imitating bell ef-...
...tion A:16 measures in E-flat major, ...ed.
...tion B:24 measures in C minor, later ...major.
...tion A':16 measures in E-flat major. ...eme I is now transposed an octave ... and triplets are added by way of ...tion.
...a:2 measures.

...fail to notice that, for the second sec... marking for a quarter note is 120. That ...ppreciable advance in speed over the ...or the first section.

...st note of each of the triplets in section ...quarter, not an eighth. This allows con... the melody.

...nset Dance, by Mary O'Hara.

... a lively dance which, besides affording ...ment, will do wonders for you tech... The rhythmic figure or pattern of the ...e is: ... ; of the second theme: ...

...ast between the two becomes at once ... The middle section contains a division ...ses. The first nine measures are in ...or, the next three are in G minor, and ...four measure phrase is in G major. In ...ure the seventh note of G major is ... F natural. Thus a dominant ...ord of C major is produced, by means ... we are smoothly returned to the first ...

...ter note at 168 does not seem a difficult ... you have once mastered the notes.

Moonlight in the Birch Wood, by Ruth Frank.

As charming as an etching by a master hand, this highly poetic composition combines the spontaneity of Nevin and the wistful longing of MacDowell. Modern in feeling, free in form, it seems moreover, a logical upshot of the theories of Robert Schumann.

The opening measures—as the closing—should be played in rather free time, slowly and pensively. Note the many "surprise" cadences in this piece. They provide just that required sense of hazy indefiniteness one would look for. Nothing is sharply outlined in a moonlight scene. In measures nineteen and twenty occurs a tiny *stretto*. We use the word not with its fugal significance, but as Chopin so often employed it to indicate an *accelerando*.

The alternation of 3/4 and 4/4 times is smooth and pleasing. Ruth Frank lives in Wichita, Kansas.

March of the Masks, by Carl Wilhelm Kern.

Mock-heroic in spirit, this excellent march must be made outstandingly rhythmic. In the second section we observe several good examples of syncopation caused by the accenting of the second and fourth beats—instead of the first and third, as normally.

What jolly tunes Mr. Kern can write! Certainly no pupil could weary of practicing such a sprightly piece.

Notice the manner in which the tone volume gradually lessens as the end of the composition is approached. This suggests, to us at least, the gradual disappearance of the procession whose footfalls and pipes grow fainter and fainter till they are finally lost in the blue distance.

Strong, firm finger action is needed for the best rendition of the *March of the Masks*.

The Nightingale's Song, by Ethelbert Nevin.

Ethelbert Nevin, one of the most distinctive of American composers, was born in Edgeworth, Pennsylvania, in 1862, and died in New Haven, Connecticut, in 1901. Like Chopin, therefore, his life-span was but thirty-nine years. After studying with prominent American teachers, Nevin went to Germany for the completion of his training under von Bülow, Klindworth and other masters. A true cosmopolite, he eventually lived at various times in Italy, France, Germany and the United States. His wonderful gift of melody won for him the title "The American Mozart." Of his many attractive songs, the best three are, perhaps, *The Rosary*, *Mighty Lak' a Rose* and *My Desire*. Of his piano music, the suite, *A Day in Venice*, has become world-famous.

This melodious sketch is typical of his style. Be careful to make the triplet groups light and airy, else your nightingale will be classed as a third-rater, a bird incapable of inspiring poets and composers—composers *are* poets, by the way—to flights of fantasy. The fact that A-flat and G-sharp are enharmonic notes makes the nice transition from the key of A-flat major to the key of E major very simple.

Valcik in D Major, by John Mokrejs.

The valcik is a Bohemian dance partaking of the nature of a somewhat lively waltz. The word is pronounced *vahl-chik*. You will also be puzzled, perhaps, by the name of the composer, a name made up so largely of consonants as to seem extremely complicated. It is pronounced as follows: *Mock-race*.

The eight-measure introduction to this skillful and very original piece suggests the coming first theme, a graceful one and widely spaced. The second theme consists of a series of fascinating syncopations. A reminiscence of this is to be found in the coda.

Cradle Song, by Alexander MacFadyen.

Mr. MacFadyen, who is a pianist of note as well as a composer, has made this very charming and pianistic arrangement of one of his most successful vocal compositions. The slow, somnolent melody is twice heard, and you are to study—as you go along—the melodic figuration which the composer has devised as a foil to set it off. Such figuration must always be kept secondary in importance to the melody itself.

The coda provides a soft, somewhat ethereal, conclusion. The many double flats at this point are less terrifying than they look. This number coupled with Mr. MacFadyen's *Country Dance* would make an attractive recital group.

Dear to the Heart of God, by Frederick W. Vanderpool.

Some years ago Mr. Vanderpool wrote a short, but extremely eloquent, song entitled *Values* which caught the public's fancy and made secure his reputation as a composer. Secular music—and in that class falls the song mentioned—has always been the field of composition in which he was most interested. Thus it is a source of great pleasure to make the acquaintance of this new inspiration, a sacred solo of slight difficulty for the singer but with intense devotional significance.

The Call of Love, by A. Walter Kramer.

Mr. Kramer was born in New York in 1890. In 1910 he graduated from the College of the City of New York, then joined the staff of "Musical America," the magazine of which he has just recently been made the editor-in-chief. Of his

(*Continued on Page 834*)

Louis XV

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THE SINGER'S ETUDE

Edited for November by

EMINENT SPECIALISTS

IT IS THE AMBITION OF THE ETUDE TO MAKE THIS SINGERS DEPARTMENT "A SINGER'S ETUDE" COMPLETE IN ITSELF

The Supreme Test of Singing

By Mrs. John Francis Brines

IF ASKED to state what is the supreme test of singing I would say, *Making the song interesting.* And the song never can become interesting without intelligent interpretation, which is the end and aim of singing. Interpretation cannot be either intelligent or intelligible without pure and expressive pronunciation; and eloquent pronunciation is made up of just enunciation and skillful articulation.

Now this sounds so like the "begats," that I should properly have started with, "In the beginning was" easy, adequate, silent management of breath in the making of forward, resonant production of tone. Next I should have stated that to produce tone (not to speak of words!) there is needed this equipment: an open throat; an easy, "yawning" jaw; responsive lips; a nimble tongue controlled at the tip, and each organ trained to know its own time to function.

This is the Technic of Interpretation.

"Making the Grade"

THE PATIENCE and hard study which the singer will add to his natural gifts of voice, temperament and intelligence, will bear him company while he is struggling up the steep hill of technic to the summit where, in the inspiration of his interpretation, there will be no trace of the "degrees by which he did ascend." He must not, however, "scorn these degrees." They are the means by which the Soul of Interpretation functions.

The Soul contributes tone color, sense of atmosphere, power to reproduce a thought or an emotion. It supplies enthusiasm, idealism, insight; and it furnishes the imagination and inspiration which infuse our interpretation with living fire. Magnetism, personality—these are soul qualities, and as necessary to the success of the singer and the song as are his technical equipment.

WHILE NO PART of the technic can be neglected, it is Speech-in-Song which counts most. How often songs are delivered with beautiful tone, but the absence of interesting articulation robs the message of meaning, so that the mind of the hearer has little offered to interest or hold it and is "prone to wander." Vowel values are there, but not the crisp consonants that tell the tale. Between vowels and consonants there must be complete coöperation. If expression depends upon consonants, carrying the tune depends upon vowels. Consonants must help, not hinder; they come and go, but vowels go on forever, or there is no phrasing. Consonants must be clever; vowels must be pure and steady-going. The opening consonant must distinctly usher in the vowel sound which then owns the entire tone, free from entangling alliance with any closing consonant.

The final consonant of one word and the initial consonant of the next word are to be skillfully articulated at the same time. Vowels and consonants are absolutely interdependent. Beware of making an extra syllable out of a final consonant. L, M and N are especially treacherous in this respect. The release can be clear without singing "teller," "commer" and "runner," for "tell," "come" and "run." You remember when those "roses bloomer!" The overelaboration that used to be characteristic of the singing of sentimental ballads, held back the "march of the song" and resulted in exaggerations like these: "Seated-er one-er day-ee at-er the organ-er, I was-er weeree and-er ill-er at-er easer." The extra syllable is still a pitfall, and stumbling is sometimes heard!

In the matter of these troublesome final consonants, we may say that soft c, f, j, l, m, n, r, s, v never are released into an extra, sounded syllable. If followed by a word, articulate the final consonant with the initial consonant of the next word, as in Haydn's song, "Letconcealmentlike a worm." (Practice this very fast, to get the "hang of it.") In such words as *dead* and *dread, d* if at the end of a phrase, can be stressed to give the needed expression, without making an extra syllable.

"That Troublesome "R"

WE OUGHT to agree especially about the rude letter R, intruding where it does not belong. When I have occasion to tell a pupil that a certain R has *no* sound, neither twist nor turn nor trill, I am sometimes asked, "What *are* you going to do with it?"

"Just what you do with the L in could," I reply. The formation of R, its presence or absence, betrays locality as few letters do. Only the vowel sound in such words as bird, urge and oil, can rival R in this respect. At a certain choral concert the word "church" occurred in one of the selections; and here and there in the chorus, banners went up from New England, New York (city!) and Indiana!

The pronunciation, which is much given to final R's, is what is called "the reversed R." If you will look at your tongue when you sing R in this way, you will find that the tip curls up and over, touching the roof of the mouth, an impossible position for the production of good, clear tone. This R has no place in speech or in singing. The much rolled R is not used in good singing in the English speaking world. Its place is taken by the "one-flip" R as in words like "broad," and "merry."

The Vowel Beautiful

HAVING BEEN so generous to the cause of consonants, let us plead for the needs of the vowels. No word ends until the next word begins. That is, hold the vowel sound in each word until it is time to sing the vowel sound in the next word. The consonants *will get said* in passing, given quick wit. Consonants must not clutter up the text. The vowel must not waver nor change its form during the time of the note. The final or vanishing sound in vowels, such as the "i" in bright or the "a" in way, comes at the instant of leaving the tone, not midway, not on-the-way. It is a common fault to begin to end the vowel the very second it is started! A perversion of the vowel sound results; and the final consonants, casting their shadows before, rob enunciation of distinctness. One cannot too closely watch these wavering vowels lest they "vanish" most distortingly.

If you have heard the peerless English Singers, you will know exactly what perfect diction is, as perfect as is humanly possible. You will know what it means for pronunciation to project itself easily through the story-telling. You will know what it means for the letter to serve the word, for the word to serve the phrase, for the phrase to tell the story, and the story to fit the music, all without "holding up the onward march of the song." Rhythm and tune, speech and tone, keep perfect proportion. The enjoyment of the singers, in their coöperative singing of the difficult songs, contributes inimitable expression. Not the smallest point in their perfection is that it all *sounds* so *easy.*

When Art Conceals Art

ALL SONGS are difficult to sing well. We build up our powers by studying difficult songs. The longer we study, the more does it appear that no song is easy to sing well. But! the *difficulty* must not be felt by the hearer! No song should be sung in public that may sound too hard for the singer.

May I here tell two stories about difficulty and ease? Two friends went to hear a young person play. The piece was complicated. The player was soon "floundering upon the rocks of its difficulties." Said one to the other: "That must be a very difficult piece." The friend replied, "I wish it had been impossible!" On a far different occasion, a sonata by Paderewski was played by Ruth Deyo, the composer being present. When "the dazzlingly brilliant and truly astounding performance" was over, Paderewski turned to Miss Deyo and said, "I did not know the sonata was so easy until I heard you play it." This triumph deserves careful thought.

Sir Plunket Greene, in his invaluable and entertaining book, "Interpretation in Song," gives the best broad rules I know for diction difficulties. He says: "The song must be taken as a whole and push on straight to its conclusion. Rhythm may be hastened or held back, phrases broadened, or narrowed; but time and proportion must be kept. Pitfalls are overelaboration of detail, pauses for cheap effect, lack of ample breath power, and inability to take breath at lightning speed." And again: "Preserve in unbroken continuity the mood of the song. Sing as you speak."

Clearness

VIGOROUS PRACTICE of d words (try "basked content") train tongue and lips and at the sam prevent articulation from being la We must acquire a *deft carefulness* will make the text clear without d attention to letters or even to Train the lips to do their work; the to insist on its own importance; th *not* to stiffen; the muscles of the *not* to "draw."

The technic of sounding consonant of combining or joining finals and can not be perfected apart from t livery of the text. So-called "patter s sung as fast as possible, are excellent tice in running the words together These songs may be nonsense song as "The Flim Flam" by Arthur which became a drama in the ha David Bispham; and "Frog went a ing;" or even the old tongue twiste "Peter Piper." Or they may be songs like "Charming Chloe" by German, and "I'd be a Butterfly" by

Once more: pronunciation m elegant as well as clear. This do mean that it will be artificial or It must of course be affected at first is but saying that it must be practic it becomes easy and natural. Sin an art, and all art expression is above the usual; but the height of well as the most desirable thing in a noble simplicity. If only our were more correct and beautiful, we but need to sustain it to meet the d of song.

Expression Inherent in Sou

THE MEANING of many w our rich, beautiful and ex language is contained in the letter selves. Take the aid these letters make pronunciation dramatic. Try *touch, tender, sorrow, vivid, sudde black, dead, dread.* You remem exquisite passage in Sara Teasdale "Dusk in June," set to music Foster:

"And all the birds in a chorus o
mering sound,
Were easing their hearts of *joy* f
around."

These words are suggestive eve eye. In singing it is necessary to the meaning that can be given thought and clear speech, because are not prepared for what is com is also necessary to remember that of acuteness is lost in the passag singer to hearer.

In the matter of difficult words is not denied that there are such sung upon an unusual pitch, it first to speak the word, then to upon an easy pitch until it is in See to it that the tip of the t being helpful, not helpless! Th

clear vowel on any pitch is the of the tongue. Continue to oublesome word on tone after the pitch called for is reached dered. No contortions will as- pinouncing a difficult word. All positions of the mouth will spoil of the tone. Watch the ex- the face in a mirror to keep it The singer must never look und singing or song difficult.

In Conclusion

M UP: A song is made inter- by these forces behind inter- technic, that is, skillful auto- f the physical forces, musician- ding strong sense of rhythm, and a degree of culture equal to the understanding of text and of style. There is such careless reading and appreciation of the poems set to music. For the soul of interpretation we must have insight, imagination, idealism, inspiration, intelligence, emotion, magnetism, charm.

Since interpretation is story-telling, the singer must forget himself through command of technic and complete interest in the song and desire to show *its* beauty and charm. Creating the mood of the song sets the seal upon our excellence as interpreters.

Interpretation is ruined if the singer thinks, "I am singing." Personality must pervade the *song*, not vaunt itself. Praise of the *song* is the truest praise that can be given to the singer.

The Ear and Heart

By George Chadwick Stock

TO SING would be im- without aid of the ear and, of one that is keenly mu- ith emphasizes the absolute developing a self-critical ear. is under the guidance of his ear for only a short period ce each week. The major por- tice is done alone and under the the student's own ear. dent of song should take the that hearing becomes fully letecting wrong qualities and that f really fine musical tone be- ring. Thus qualified, he is bet- en by himself to get rid of qual- re bad and to substitute those od.

The Singer-Musician

SUCCESS in song rests upon gh understanding and appreciation of all that the term *music* implies.

Learn to sing without notes. Only so will you be able to put your soul into a song and to reach the hearts of your audience.

A singer, whose hands grasp several sheets of music, whose eyes are cast every few seconds on words and notations, and whose attention is diverted by having to turn pages, will make more or less of a hodge-podge of his program.

Memorize every song so completely that in the singing of it you seem actually to be relating personal thought, feeling and experience.

An artless amateur who sings with sincerity, beauty of tone, and without self-consciousness, gives far more pleasure and real satisfaction than the sophisticated professional whose song, personality and bearing are coated with artificiality. After all, the sincere amateurs (lovers) of music often contribute most to its progress.

The Process of Song

By Wilbur A. Skiles

is the first thing of which I when singing?"

e inevitable question that must mind of every student of musi- oduction.

the study is to be intelligently irst thing is to become thor- iliar with the verbal text. The t be read and re-read aloud, phrase, till there is an exact mind as to their meaning and ivery of this.

time to give attention to the king it for granted that the notes are to be accurately learned, then the phrasings must be studied, first as to their musical outlines and then to learn if they fit quite exactly the accents of the words. So many composers are not careful along this line that it often calls upon the ingenuity of the singer to make just the little adjustments that will bring the accents of the two texts accurately together. And these most surely should be made. The singer who cannot detect and remedy these defects is not yet the musician he or she ought to be; for great art consists in being able to do the little things well.

A Singer's Problem Solved

pe:

son started school, he could not e; yet he loved to sing. At ime he drove us nearly insane ols. Worse yet, he taught them sister. Then we got busy. I the *do-re-mi* on the piano with the scales. We all sang chil- and songs heard over the radio, join in. I often played or gs and let the children guess

s went on for about six months evident improvement. At school the poorest singing section in found no fault, only encouraged the few little flashes of improve- le he was recovering from the aught him to pick out the airs s he especially liked. Time and easy for him; so he was de- e able to play his own accom- the piano. Next the family together. Perhaps three or four k, just before the children's bed- time, we would spend half an hour singing.

One night Bob said he was sure he could sing one of the songs alone, and to our utter surprise he did it and did it well. After that each child sang one or two songs alone each concert night.

Not many weeks later Bob came home all excited. He had been promoted to the best singing section in his room, and his teacher had asked him to sing a song alone. He sang it for me and did it nicely. How happy he was! We told him it was because he had tried so hard.

Our evening "sings" include kindergarten songs, Sunday-school songs and those of the more popular type, such as are heard over the radio. Then there are college songs. We hope that some day our children will join the ranks of the green-capped songsters of some university. And perhaps then Bob will have learned his college song well enough so that he will be allowed to sing with the gang and not have to be asked to sell tickets in order to be kept from breaking up the melody.

Mrs. May St. John Wood.

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THE ORGANIST'S ETUDE

Edited for November by
EMINENT SPECIALISTS

IT IS THE AMBITION OF THE ETUDE TO MAKE THIS ORGAN DEPARTMENT "AN ORGANIST'S ETUDE" COMPLETE IN ITSELF

What to Think About While Playing Hymn Tun

By Charles N. Boyd

PART II

In Variety there is Strength

A UNIFORM registration for all the stanzas of a hymn is an eminently safe policy, also an eminently deadening one for all concerned. Far be it from us to recommend endless and far-fetched "effects" in hymn-tune playing. Such things do not belong either to the nature of the hymn-tune or to the circumstances under which it is used. Yet the avoidance of extravagances on one hand need not lead to monotony on the other. The first guide is always the words of the hymn. The sentiment varies from stanza to stanza, and so should the treatment. The organist who realizes this and acts accordingly soon makes these differences apparent to the congregation. This, contrary to general opinion, can be done without lecturing and without congregational rehearsals.

In its simplest form this change from stanza to stanza is accomplished by changes in the amount of tone, in other words by adding stops to or subtracting stops from the first stanza registration. For those who hesitate to use the hands, this may be done entirely by means of the crescendo pedal, that useful device which meets the entire registrational needs of some of those who "play in church." Others, more discreet, will rely on the combination pistons and a careful study of the couplers, remembering always the possibilities of 16′ and 4′ couplers in addition to the unison couplers.

Change of Manuals

IN MORE advanced form this variety is obtained by change of manuals, or by using the soprano on one manual as a solo with alto and tenor on another manual. The change of manual is usually for an entire stanza, and the contrast in tone must not be too extreme. Sarah Flower Adams' hymn, *Nearer, my God, to Thee,* should begin rather softly. It is a prayer and not a command. The second stanza is in general character like the first, but the third, *There let the way appear,* apparently needs a slight increase in tone. This leads up to the musical climax at the fourth stanza, *Or if on joyful wing,* which calls for more and brighter tone. The final refrain might in this case be *diminuendo,* as a return to the spirit in which the hymn began. Mason's tune for this hymn could be handled effectively on either one or two manuals according to this scheme.

Playing the soprano as a solo on one manual, with good, firm tone and with 8′ and 4′ stops or couplers (sometimes 16′, 8′, 4′), and accompanying with tenor and also on a second manual of lesser tone, is often preferable to playing both hands on the same loud combination. It certainly has some distinct advantages, and would be a welcome relief to many congregations. If the soprano phrasing is crisp and clear, and the L. H. has sufficient 4′ stops or couplers to insure proper brightness, the effects are usually good. Such a method needs practice before use, as some unforeseen difficulties are apt to arise. Incidentally an organ "set up" for such a manner of performance offers three possibilities, the solo method above noted, the accompanying manual for softer singing, and the louder manual for the more vigorous stanzas.

Reharmonizing Hymn Tunes

SOME AMBITIOUS friends think it is a fine idea to reharmonize hymn-tunes, but this practice can be commended only in rare instances. In the first place, unison singing of the melody is rare in American churches. There are usually a few altos, tenors and basses in the congregation and these naturally sing their own parts as written in the hymnals. Therefore any change of harmony is positively disconcerting to at least a part of the congregation.

In the second place, most organists are not like Wolstenholme or Walford Davies. To hear either of these men play a service in an English church is to realize what extemporization or reharmonization of melodies really is. Unless one has had unusual training and experience it is best to confine one's public playing to the printed page, at least so far as the set parts of the service are concerned. Extemporization should be practiced but not inflicted on the public more than is absolutely necessary. Remember also that hymn-tunes are four-part writing and that only in rare cases are more than four notes to be played at one time. "Stuffing" chords with extra notes only shows the callousness of the organist to the style of the music.

Dragging

ONE OF the commonest complaints, both of and against the organist, is that of dragging the hymn tunes. In the first place the tempo is decided by the age or style of the hymn tune, and in the second place by circumstances. Our oldest hymn and psalm tunes are usually slow and dignified. *Ein' feste Burg* and *The Old Hundredth* are two of the oldest in common use, and no organist in his senses expects to play these in the tempo suitable to a hymn tune by Barnby or Dykes.

The circumstances are mostly governed by the size of the congregation, the building and the weather. A large congregation will in general sing more slowly than a small group. Some auditoriums are unfavorable for faster tempo. On a crisp winter day the congregation feels more animated than on a hot Sunday in July. So the thoughtful organist will take all these factors into consideration before deciding the tempo for each hymn-tune. If he starts too quickly for the congregation he may properly be pulled back by the weight of the congregational singing which is sometimes a good reminder. If on the other hand he feels that the tempo was correct, he must bring the congregation up to time.

The hurrying up is done by more detached playing, in some buildings even staccato playing for a few notes, by repeating every note plainly, pedals included, and by using more 4′ stops or 4′ couplers, with open swell boxes. There is usually a tendency to slow down toward the middle or end of the rather long hymn, and this the organist must watch. A good taxi driver is in some ways a model for the organist in such cases, alert to start, stop or take advantage of every inch and keep on schedule. Mere addition of stops is not the remedy for dragging; good management is the cure.

What the Hymn Expresses

THESE matters are largely about organ playing and most of them presently become second nature to the experienced organist. Even then there are other points to consider while playing hymn-tunes. Emphasis has been laid on the importance of following every word of the hymn. It is then natural that the organist should take some interest in the hymns, their authors and sources. The subject is far too great to receive more than passing mention in an article of this size. The standard English dictionary of hymns is Dr. John Julian's which lists some 400,000 hymns, and is really a model for thoroughness and accuracy in a difficult subject. Such a book is not so good for a beginner as some smaller work, which gives a general outline of the subject, and enables the neophyte to get his bearings before being submerged in a sea of facts.

Dr. Louis F. Benson of Philadelphia is one of the foremost American authorities on hymnology, and is furthermore gifted with an extremely attractive style in the presentation of his subject. Get his recent "Hymnody of the Christian Church" and learn from it something of the history and purpose of hymnology.

Then you will wish to go further, perhaps by way of the historical edition of "Hymns Ancient and Modern," which deserves at least an article of its own. The English hymnal of that name, first published in 1861, has had an extraordinary influence on hymn-singing throughout the English-speaking world, and millions of copies of it have been used. It was therefore deemed wise, a few years ago, to prepare a historical edition for the use of those who wished to know something of the history of the hymns and tunes in the book.

This edition is not for church use, as it contains nine hundred and eleven large pages and is rather expensive. It begins with a fine history of hymn and psalm singing, written by an excellent English authority, the Rev. W. H. Frere. Then come the six hundred and forty-three hymns of the book proper. If the original was in Latin, Greek, or any other language than English, it is printed in parallel colum English text. At the end of the brief history of the hymn and tune. As this book contains m most popular hymns and tunes torical edition is a most useful any organist, and it is probably complete of its kind.

A smaller, but very useful b *Handbook to the Church Hy* cently published by the Oxf which is a scholarly and desir but one which does not deal wit hymns and tunes common in th Unfortunately some of the Amer on hymns are too largely made u dotes and other matter of little to the student.

History of Tunes

A BOOK like Julian's Dictio valuable to the student of but it contains practically not the tunes to which this host of been sung. The musical dicti which the organist would prob are of little more help, because composers were seldom hymn-posers. Even Bach was not, in fact that for the greater part he was a church organist. His chiefly, so far as hymn-tunes cerned, the reharmonizing of t rale melodies and their use in t passions, organ preludes and o music. Handel wrote three but these are now rarely used. sohn, like Bach, set melodies composers already familiar long day. The tunes we have in t by Beethoven, Haydn, Moza Handel and the lesser compos rangements from works which with few exceptions had little to do with church music. For the Beethoven tunes now in ou *Sardis* is part of one of the Ro violin and orchestra, *Alsace* is s the first theme of the Adagio ond symphony, and *The Hymn* fragment from the "Ninth Symp two Weber tunes in common u from operas.

American Hymn Tune

BOOKS LIKE the historical *Hymns Ancient and Mode Handbook to the Church Hym* great deal of information re composers and sources of hym does Lightwood's *Hymn Tunes Story* which is an entertaining book by an Englishman who ha lot of study to this difficult s none of these books have much tunes written in America, becau are not in common use in Eng eral Americans have written posers of our hymn tunes. Dr Pratt has the more import

Supplement to "Grove's Diction-usic and Musicians" and also a rehensive account of our tune-ank J. Metcalf has devoted years g out the history of our more ymn tune composers, and his herican Writers and Compilers Music" represents an enormous

w Hymns are Named

IOUS and rather fascinating ect for meditation is the name of tune. The Germans settle the ily by using the first words of associated with the tune like *alle Gott,* or *Der Tag, der ist rrich.* The English are fond their tunes for saints; so we Anne, St. Patrick, St. Alphege They have actually gone so far tunes for two saints which are catalogue, St. Josiah and St. *benigna, Fiat Lux, Alleluia per-*ch titles come from the hymns they were first associated. S. S. *A relia* is one of these, being *rusalem the Golden.*

b erican composers went to their hymn tune titles, so we Habakkuk and many curious names of persons or places. The United Presbyterian committee, in entitling new tunes, used the names of their foreign mission stations.

By the time the organist has read some of these books on hymns and hymn tunes he will want to know more of the place of music in worship. Then he will get books like Dr. Pratt's "Musical Ministries in the Church," Rev. E. E. Harper's "Church Music and Worship," and Edward Dickinson's valuable "Music in the History of the Western Church." From these he will learn something of the real place of music in the church, what it has done and what it should do. He will also be interesting the choir, perhaps also the clergyman, in hymns and hymn tunes.

Finally comes one of the most important matters of all. The only opportunities the congregation has for active participation in the Protestant service of worship are the responsive readings and the hymns, and the latter represent by far the larger part of the time so occupied. The organist then has the privilege and the duty of leading one of the most important parts of the service. If he does this skillfully, thoughtfully and reverently, with a full appreciation of the responsibility, he has plenty to think about while playing hymn tunes.

Four Points In Pedal Scale Playing

By Edward G. Mead

PLAYING of pedal scales uld receive as careful attention he early stages of organ study ing of manual scales. From a ience in teaching beginners on the writer has found the fol-r points of great value in estab-clean-cut legato style of pedal ig.

e foot on the key. When the eated on the organ bench at the the console, his left foot should e directly above Middle C and ot above Middle D. The entire l be placed upon each respective words, "entire foot," are used ny pupils have started to prac-l scales largely, if not entirely, ating toes—a method of play-though it may be suited to the n keys in the middle register of rd, is much inferior in ease and to the alternation of toe and left foot in the lower register ight foot in the higher register. ate toe method on all keys has chiefly because, owing to the or-s being too high, only the toe has o reach the pedals. This was case with most organ benches -five or more years ago.

p of the student's organ bench n twenty inches above Middle s the standard height, he had the bench cut down the neces-t. (Of course, if he is taller han the average person he will ust the bench accordingly.)

position of foot on key. Hav-he entire foot on either middle C D, the student should next look ion of the foot on the key. The be so placed that the tip of the more than an inch from the ck key. This matter can be of by seeing that the bench is e enough to the console so that aturally assumes this position. ls place the foot too far back e key with the result that it is o move to the adjacent black e toe of the same foot.

ssion and release of key. The uld now once again take middle le D as typical keys. In putting these down he must bear in mind the two factors of distance and speed, or, in other words, aim (1) to put the key down as *far* as it will go, and (2) as *quickly* as it will go. These two factors combined produce a firm, precise attack. Equally firm and precise should be the *release,* which on the organ is even more important than the attack, since it is the only means of defining clearly the various rhythmic effects. With the average pupil, the release of the key is too slow and indefinite to be effective. In case of repeated attack and release of the same key the entire foot should remain on the key, if it be white, while, if it be black, the toe should hold this constant position. Many pupils, after the first release of the key, take the toe (or heel) off with the result that this member must be placed back on the key for repetition of attack and release. Why not eliminate such waste of energy and time?

4. *Moving from one key to the next.* To do this most effectively, the student must apply the axiom that the shortest distance between any two points is a straight line. With the left foot on middle C, he should play B below it by turning the heel straight out until it is directly over B (keeping the toe and C as a pivot) and then put B down. With the heel of the left foot now on B and the toe on C, he should play B flat by swinging the toe in a straight line from C to B flat (keeping the heel on B as a pivot) and put B flat down. He should so continue chromatically or diatonically down to Low C. (The toe must, of course, be slid from F sharp to F if the student plays the chromatic scale.

Likewise, starting with the right heel on Middle D, the student should play up the key-board with alternate toe and heel of the right foot. (If the chromatic scale is played, he should slide the toe from E flat to E, bringing the right heel down on F.) Next, he should practice the major and minor scales in the order of the circle of fifths, always moving the toe and heel in a horizontal plane.

By attending to these four points carefully the student will acquire an excellent pedal technic for playing scales. Such a technic is the best foundation for performing efficiently the pedal passages in the works of John Sebastian Bach and others.

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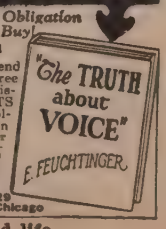

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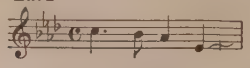
By Dr. Henry S. Fry

Former President of the National Association of Organists,
Dean of the Pennsylvania Chapter of the A. G. O.

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

Q. I am conducting our choir but know very little about the organ, and our organist is only a beginner. I am enclosing a list of stops included in our organ. For chorus parts I use the two Diapasons, two Dulcianas, two flutes, Vox Jubilante, Choral Harp Aeolienne and the Sub Bass. For solo parts I push in the Sub Bass and Choral, but thought you might suggest better combinations. What is the meaning of the following:

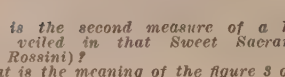
Ex. 4



which is the second measure of a hymn, "Close veiled in that Sweet Sacrament" (from Rossini)?

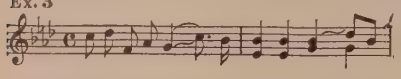
What is the meaning of the figure 3 over a note, thus:

Ex. 2



which is found in the sequence of the Requiem Mass (Gregorian), also the following:

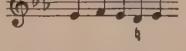
Ex. 3



What is the meaning of two dashes (=) after a note?—P. E. W.

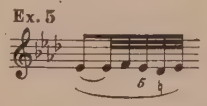
A. The stops you name appear to be all right for your purpose, except the Harp Aeolienne 2′ which we suggest being omitted. Of course the couplers may be added in the accompaniment for heavy chorus work and a less number of stops used for accompanying solos if those you name prove too loud. Your first and third examples appear to include turns—execution as follows:

Ex. 4



or at slow tempo.

Ex. 5



We have included a natural mark under the "d" as we imagine it appears in the passage although you do not include it. The two turns in your third example will receive the same treatment as in the first example, of course beginning on the note preceding the turn. In the first turn in your third example we would not sharpen the "f."

Your second example indicates that the three quarter notes are played in the time of one half note—the ordinary form known as a triplet. Two dashes after a note are sometimes used in metronomic markings, thus: ♩ = 60.

which means a tempo of 60 quarter notes to a minute.

Q. Can you give me some information about the organ or organs in St. Peter's Cathedral, Rome? I am under the impression that there is no permanent, stationary organ in the Cathedral, as might be expected, but rather a small portable one which is moved around as needed.—M. M.

A. From Mr. Nicola Montani, the well-known Catholic Organist and Choirmaster, we have the following information: "Regarding the organs in the Cappella del Cora or the Cappella Julia in St. Peter's, Rome, there are two fixed organs, not large instruments, in the Cappella del Coro in St. Peter's in a gallery at either end of the Chapel. For many years there has been talk of introducing a very large organ in St. Peter's and specifications have been drawn by many builders and organists (a subscription was at one time started to defray the expense of the undertaking), but all these efforts have come to naught. The general opinion among musicians and authorities in Rome is that a large organ in St. Peter's would not serve its purpose. For the various functions which take place in the Basilica when the Pope does not pontificate a movable organ is used to accompany the Cappella Julia (not the Sistine Choir), but when the Pope himself celebrates Mass in St. Peter's the Sistine Chapel Choir is in attendance and the traditional custom of this choir is, of course, to sing without organ. Everything is sung 'a cappella' at all the services in the Sistine Chapel. There is no organ in this chapel." The specifications of two of the organs appear in "The Organ—History and Construction" by Hopkins and Rimbault.

Q. I am enclosing the specification of the organ in our Lutheran Church. What stops do you think ought to be used when we sing hymns?—C. K.

A. If the congregational singing is hearty we suggest the use of the following stops:

Pedal: Bourdon

Swell: Viola Diapason, Stopped Diapason, Flute Harmonic.

Great: Open Diapason, Melodia, Dulciana Flute d'Amour.

Couplers: Great to Pedal, Swell to Pedal, Swell to Great.

which is practically your full organ without 16′ and 4′ couplers. The 4′ couplers may be used occasionally for added brilliancy.

Q. Will you tell me where I can get Prelude *by Clerambault? Is* Scherzetto *by Vierne published separately? In* Will o' the Wisp *by Nevin would you use a staccato touch for the right hand? It is very difficult for a pupil to play it at proper tempo with staccato touch. Would not a crisp legato serve?*—L. S.

A. The publishers of "The Etude" can furnish you a copy of the *Prelude* by Clerambault. The *Scherzetto* is not published separately to our knowledge. We should use a finger non-legato for the Nevin number, which is probably what you have in mind as crisp legato. We think "non-legato" would be a better word to suggest the proper touch in this instance, rather than staccato.

Q. A group of organists in our town have decided to form a club that would be of interest to organists. We are, however, at a loss as to how to proceed. We should like to inform the other organists by letter, but do not know just how to make the approach. We should like to have this entirely local, if possible. What name would you suggest, and how would you proceed with the matter?

A. We suggest sending a letter to all the organists somewhat like the following:

"It has been suggested that a club be formed composed of the organists in this locality. The object of the club would be the fostering of the professional as well as of the social interests of the members—by discussion of pertinent subjects, recitals, festival services and so forth. A meeting to discuss this matter will be held at..... on..... to which you are cordially invited.

"Trusting you will favor us with your presence and that you will be interested in the formation of such an organization, we are

Cordially yours,"

(Signed by Temporary Chairman or Committee.)

The name might be ..... Organist's Association, or ..... Organ Club.

Q. I have recently had the privilege of playing on a two manual organ and enjoy getting beautiful effects. One teacher told me that organists do not play octaves but use couplers instead. Is this always the case? In "Daughter of Jairus" (Stainer) a passage is marked:

for piano. What do you use in the pedal of the organ to secure the effect suggested? The following is the specification of the organ:

Swell: Salicional, Stopped Diapason, Flute Harmonic, Oboe.

Great: Dulciana, Melodia, Open Diapason, Octave.

Pedal: Bourdon.

Couplers: Great to Ped., Swell to Ped., Swell to Great, Swell to Great 4′.

I would appreciate some suggestions as to registration. What is best to use in place of chimes?—E. M.

A. The statement that organists do not play octaves is not entirely correct. Sometimes where smoothness is essential a coupler of 4′ pitch may be added (or a 16′ coupler if the octave below is desired) and single notes played. If the needed couplers are already in use you can readily see that the octaves must be played to secure the proper effect. If the coupler does not give exactly the same effect as the playing of octaves it should not be used as a substitute for the octave playing. We fail to find the passage you quote in "Daughter of Jairus." Based on the short passage you quote we suggest holding the "g" on the manual and either holding down the two lower notes at one time or trilling them, on the Pedal Bourdon, uncoupled.

For registration effects we suggest your experimenting with various combinations. Your Swell organ stops are available, singly or in combination, for solo effects, and the Melodia, and occasionally the Open Diapason on the Great organ may also be used for solo effects. For the playing of the ordinary chime parts, we suggest treating them in the manner of a separate solo part and not attempting to secure the effect of chimes as you do not have any stops to approximate the effect in such use. For use in securing chime effects with chords such as appear in Roper's "Piano Chimes," Nos. 1, 2 and 3, and "Cathedral Chimes," by Armstrong, you might try a combination of Swell Stopped Diapason and Flute Harmonic, closing the Swell quickly with the playing of each chord.

Q. We have a small two-manual organ in our church, the couplers and stops of which are controlled by stop-keys. The Swell to Swell 4′ and the Swell to Great 4′ stops are out of order. Will you give a diagram explaining their action? The tremulant also is ineffective except with two particular stops. What is the chief difference between the Vox Angelica, the Vox Celeste and the Vox Humana stops? Could a fairly large theater organ be built for $35,000?—"Vox."

A. There are several kinds of couplers, mechanical, pneumatic and electric, and we would suggest your communicating with the builder of the organ for the information you wish in reference to the Couplers, and also in reference to the tremulant. Sometimes all stops are not affected by the tremulant. The term, Vox Angelica, seems to have in connection with both labial a stops, though in this country pro generally used to designate a lab very soft tone. It may be either tone or string tone according to

The Vox Celeste stop consists open labial pipes of one or two ranks slightly out of tune with pitch of the organ. When used w in correct tune, usually Salicional ful undulating effect is secured. beats produced by the variation Where one rank only is used in with the correct unison pitch it is that the variation in tuning should sharp side. Where two out of are used one may be on the flat si on the sharp side. Two sets of p ing are always necessary to p Celeste effect.

The Vox Humana is a lingual as an imitation of the human voi large theater organ could be bu price you name.

Choirmaster's Guide

FOR THE MONTH OF JANUARY, 1931

(a) in front of anthems indicates they are of moderate difficulty, while (b) anthems are easier ones.

Date	MORNING SERVICE	EVENING SERVICE
FOURTH	**PRELUDE** Organ: Cathedral Chimes.....Calver Piano: Whither?.....Quinlan **ANTHEMS** (a) My Redeemer and My Lord..Buck (b) Still, Still with Thee?.....Reed **OFFERTORY** Come, Holy Spirit.....Hawley (Alto solo) **POSTLUDE** Organ: Bouree in G.....Bach-Harris Piano: Excelsior .....Kerr	**PRELUDE** Organ: In Deepening Shadows Piano: Lullaby .....Ste **ANTHEMS** (a) Now the Day is Over..... (b) Dear Jesus, Sweet the Tea I Shed..Geo. B **OFFERTORY** Believe in Me..... (Duet) **POSTLUDE** Organ: Royal Pageant..... Piano: March of the Druids..
ELEVENTH	**PRELUDE** Organ: Londonderry Air.Arr.Kohlmann Piano: To a Vanishing Race...Cadman **ANTHEMS** (a) Praise Ye .....Verdi (b) I Waited for the Lord.....Norris **OFFERTORY** Blest Redeemer.....Bilbro (Tenor solo) **POSTLUDE** Organ: O Sanctissima .....Lux Piano: Scherzino .....Thompson	**PRELUDE** Organ: A Moonlight Serenade.... Piano: Pansies for Thoughts.... **ANTHEMS** (a) I am Alpha and Omega....S (b) Incline Thine Ear.....H **OFFERTORY** Whither Shall I Go?.....A (Soprano solo) **POSTLUDE** Organ: Devotion ..... Piano: Eventide .....
EIGHTEENTH	**PRELUDE** Organ: Salut d'Amour.....Lemare Piano: Une Petite Histoire.....Rayners **ANTHEMS** (a) Make a Joyful Noise.....Simper (b) How Lovely Are Thy Dwellings Smart **OFFERTORY** Blessed Is the Man.....Hosmer (Duet) **POSTLUDE** Organ: War March of the Priests Mendelssohn Piano: Andante Celebre.....Beethoven	**PRELUDE** Organ: Lullaby in G..... Piano: Sabbath Evening in th Village **ANTHEMS** (a) Ye That Stand in the House the Lord..S (b) One Sweetly Solemn Thought A **OFFERTORY** Eternal Light .....Buzz (Baritone solo) **POSTLUDE** Organ: Elegy .....M Piano: Adagio Cantabile from Sen Op. 13..Be
TWENTY-FIFTH	**PRELUDE** Chapel Bell .....Flagler (Violin, with Organ or Piano Accpt.) **ANTHEMS** (a) Send Out Thy Light.....Gounod (b) Come, Holy Spirit.....Morrison **OFFERTORY** Thou art My God.....Roberts (Soprano solo) **POSTLUDE** Organ: Andante Grazioso.....Mozart Piano: Sunday Morning .....Bendel	**PRELUDE** Organ: Angelus .....M Piano: Heartsease ..... **ANTHEMS** (a) Spirit Immortal ..... (b) Worship the Lord..... **OFFERTORY** Sea Gardens ..... (Violin with Organ or Piano A **POSTLUDE** Organ: Consolation .....Men Piano: Adagio from Sonata Op. No. 1..Be

Anyone interested in any of these works may secure them for examination upon request.

"It requires a tremendous amount of thought to play the organ, who undertakes it must learn to think for himself. At intervals r and frequently take a deep breath. Always relax before beginning to Study the music minutely away from the instrument, and have a cl defined idea of the form and general arrangement of details before to the organ."—William C. Carl.

Organizing a Successful High School Band

(Continued from page 783)

BAND OF 20

1Db Piccolo, 1 Eb Clarinet, 3 Bb Clarinets, 1 Eb Alto Saxophone, 1 Bb Tenor Saxophone, 4 Bb Cornets, 2 Eb Altos, 3 Bb Tenors or Trombones, 1 Bb Baritone, 1 Eb Bass (Large), 1 Snare Drum, 1 Bass Drum and Cymbals.

BAND OF 25

1Bb Piccolo, 1 Eb Clarinet, 4 Bb Clarinets, 4 Bb Cornets, 2 Eb Altos, 3 Bb Tenors or Trombones, 2 Bb Baritones, 1 Eb Bass (Large), 1BBb Bass, 1 Snare Drum, 1 Bass Drum and Cymbals, 2 Alto Saxophones, 1 Tenor Saxophone, 1 Baritone Saxophone.

BAND OF 35

1 Db Piccolo, 1 Eb Clarinet, 7 Bb Clarinets, 6 Bb Cornets, 4 Eb Altos, 4 Bb Tenors or Trombones, 2 Eb Baritones, 2 Eb Basses, 1 BBb Bass, 1 Snare Drum, 1 Bass Drum and Cymbals, 1 Soprano Saxophone, 1 Alto Saxophone, 1 Tenor Saxophone, 1 Baritone Saxophone, 1 C Saxophone (Oboe).

according to the number of good prospects as indicated by the returned questionnaires, tell the children to get their instruments as soon as possible; and, if in your work you have found a make of instrument which has proven satisfactory, it would not be out of place to suggest that they purchase that make of instrument, giving your reasons and giving them the address of the company manufacturing them. They may then write the company for instruments. Your opinion and assistance will undoubtedly be solicited, so be prepared to give prices on new instruments and estimates on used factory rebuilt instruments. Let them, if they so desire, look into it for themselves, telling them that you will be glad to assist them in any way possible while selecting the instrument.

If you are an agent for some manufacturer and can conscientiously recommend his instrument, don't hesitate to do so. One way which has been very successful in inducing parents to get a good instrument is merely to explain that the good instrument is much easier to learn on—that the money placed in a standard instrument made by a reputable manufacturer is well spent, and that it is better to spend it on the instrument in the first place than to take a lot of extra lessons in a vain attempt to overcome the deficiencies in an instrument. This should, of course, be done in a careful, tactful manner. Even so, they will sometimes stick to the idea of a cheap instrument. In this case just tell them to send and get the instrument and find out for themselves. Do it in a nice way. A short tryout in comparison with others using standard instruments will speedily cure not only themselves, but others, of the cheap instrument idea.

Set a time for the next meeting and tell the boys and girls to bring their instruments or to come without them, if they have not yet arrived.

Getting Under Way

THERE will always be found those who already have their own instruments and can play more or less. These, of course, will be a big help, depending upon the extent to which they can perform, providing they are willing to go a little slow at first in order to allow the beginners to catch up a trifle. If you find some one or two who are exceptional in their ability, don't make the mistake of enrolling them without first explaining that it will require some patience on their part to continue until the others are able to perform to some extent. Make it appear just as it is and most of them will be glad not only to start, but to continue and aid you in your work by taking charge of the section which corresponds to the instruments on which they perform.

Suppose, for instance, that you have a youngster who plays clarinet, has been playing for perhaps two or three years, and has progressed sufficiently to warrant his playing with the municipal band which has been giving concerts in the city park. This lad does not want to go through the hard grind for three months, and over the same ground that he went, perhaps, three years ago. Let him know you realize this, and that you would like to have him act as a special tutor to the others in the clarinet section. Then the probabilities are that he will take great pleasure and pride in acting as a sort of group leader and will render you invaluable assistance.

Occasionally one of the parents in former days has been a musician and will resurrect from the attic an old battered relic in high or concert pitch and with the valve and tuning slides hopelessly stuck. The child will no doubt mention this to you, and say that he has an instrument, but can't tell you the condition. Ask him to bring it to the next meeting, or, better yet, call with the lad at his home and inspect it. If the instrument is as you expected, explain that it cannot be used in its present condition, using care not to discredit the instrument, as its former possessor has not forgotten the joyful times he had when he was playing with his old band and this particular instrument was his "pal and pride." Your energy will be expended to a much better advantage by showing the parent the difference in High and Low pitch, showing him that the instrument would have to be sent to the factory and rebuilt for low pitch and receive a general rejuvenating treatment.

(Part II of this article will appear in the December ETUDE.)

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THE VIOLINIST'S ETUDE

Edited by
ROBERT BRAINE

IT IS THE AMBITION OF THE ETUDE TO MAKE THIS VIOLIN DEPARTMENT "A VIOLINIST'S ETUDE" COMPLETE IN ITSELF

The Secret of Cremona

A CANADIAN subscriber of THE ETUDE sends two clippings and wishes to know how much truth, if any, is in them. The first states that a man in Winnipeg has succeeded in producing a violin varnish which he believes is identical with that used by Stradivarius and other famous Cremona makers, the making of which has been considered as a "lost art," although the knowledge of the formula seems to have been common property in the days of Stradivarius and was used by most of the Cremona makers.

Our correspondent is informed that it is not impossible that the secret has been discovered. Time alone will tell. It is, however, to be noted that this secret has heretofore been discovered (?) by hundreds of violin makers all over the world. The trouble is that the secret refuses to "stay discovered." That is, there is no varnish being made and no process of varnishing in use at present in any country which the violin-making world recognizes as producing the same results as the varnish of Stradivarius.

Not a few violin makers of the present day boldly claim that they have discovered the varnish of Cremona and the art of applying it, and that this varnish enriches the tone and appearance of their violins as well as the varnish on the best Cremonas. The world, however, refuses to take them seriously and persists in classing the varnish of Cremona and the art of applying it as among the "lost arts."

Experiments in Amber

AN ENORMOUS amount of research has been devoted to this subject. Every known substance suitable for varnish making has been experimented with in all possible combinations. Experimentation with amber and similar substances has been especially large. Charles Reade, the late famous English novelist, collected Cremona violins as a hobby and was the owner of many famous instruments at various times. He devoted much study especially to Cremona varnish and to the secrets of the construction of these matchless instruments. Indeed, he wrote an essay on Cremona varnish which has become a classic in the history of violin making, and which was a means of advancing some very plausible theories concerning the making of violin varnish and the art of applying it. His theories are very interesting, and some authorities on violin making believe that he has hit on the truth in this matter. However, the violin-making world fails to consider that the mystery has been solved without doubt.

At the present time hundreds of professional and amateur violin makers and violinists scattered all over the world are experimenting with all kinds of varnishes and all sorts of methods of applying it, in hope of hitting on the beautiful varnish of Cremona, full of fire and transparency, which lies on the wood of the violin as if it had been skimmed over with a coating of liquid glass.

It is possible that the secret has already been discovered but has not yet been recognized by the world. But one thing is certain, and that is that no varnish being made anywhere in the world is as yet generally considered by violin-making authorities to be identical with that used by Stradivarius and the other Cremona makers.

A Bit Moth Eaten

THE OTHER clipping has to do with a fearful and wonderful yarn which recently went the rounds of the press of the entire world to the effect that all the secrets of the Cremona violin had been laid bare, owing to the discovery in Italy of a bundle of moth-eaten documents left by Stradivarius himself, describing his methods of violin making and the secret of the famous varnish.

The story, as sent out by newspaper correspondents from Rome, was that two hundred and eighty papers, including a biography of Stradivarius, his will, a treatise on the art of violin making and a list of the violins he had made, had been found in the secret drawer of a desk where they had been placed by Theodore Bonavente, friend and confessor of Stradivarius. It was alleged that most of these papers had been written by Bonavente, although some of them were from the pen of Stradivarius himself.

Recently the desk had come into the hands of a dealer in antiques who had found the documents in it. Of these documents the most important was "A Treatise on the Violin and its Manufacture, by Antonio Stradivari." Here ten pages divided into three chapters first dealt with the wood which shou employed and which was to be hau Bergamo (a town in Italy). The se dealt with the varnish which was master's special secret and which we means of producing sounds resembling human voice, which emanated from in struments. It also dealt with the glue an purfling. The third dealt with the na of varnishing. Two small and three designs for violins, attributed to Stra rius himself, were found.

A Tempest in a Teapot

THE ANNOUNCEMENT of this covery naturally caused a sens probably as great as would have caused by the alleged discovery of th cret *cache* where the famous pirate, Ca Kidd, is supposed to have hidden his

Unfortunately the whole affair tu out to be a hoax, without a word of in it and the papers in question a bun forgeries. So the musical world will ha keep on guessing as to the secrets of construction of the Cremona violin, cluding its matchless varnish.

This alleged rediscovery of the Cre varnish will, in all probability, take place with the many other "discove made in the world of art, by which b painters, statues, historical document erary works and all sorts of antiques been unearthed only to be proven f Violin makers and violinists everyw will naturally be disappointed to hear the news is not true, for few discov could be made which would be of gre interest than that of the secret of Cremona varnish.

Learning Without a Teacher

By SID G. HEDGES

THERE ARE many who do not learn to play the violin though they would very much like to. Some live too far from any teacher; others cannot afford lessons.

But you may learn without a teacher, though, obviously, progress cannot be so rapid. Bad habits, moreover, may be acquired, and, once formed, are hard to be overcome. But, providing you are careful, the risk is not too great.

At the beginning an exercise-book is necessary. There are many good books from which to choose, but that should be preferred which contains plenty of illustrations and explanatory notes.

You will need to tune the violin. A little metal pipe to help you to do this can be bought at any music store. The shopman will tell you how to use it. A cake of rosin must also be acquired. You should rub the hair of your bow, from end to end, on this, about half a dozen times each day before beginning to play. See that you slacken the hair of your bow before putting it away in the case, or else the constant strain will ruin the stick.

A mute should be handy for occasions when your practicing must be kept soft.

The violin should be kept clean, with the rosin dusted daily from before the bridge, in order that it might not cake there and spoil the varnish. I have known some misguided amateurs who considered this dust to be as precious as the bloom on peaches or grapes. It is, of course, just dirt.

Do not attempt to play anything until you have thoroughly mastered the instructions at the beginning of the book. First understand how to hold the violin, next, how to hold the bow, and then, how to draw the bow across the strings.

The greatest of violin teachers, Ševčik, has said that, if he would crystallize his advice to violin-students in one sentence, it would be, "Go slowly."

The Aim is Tone

AIM ALWAYS, when playing, at getting a full, even, pleasant tone. Squeaks and harsh noises result, usually, from an incorrect use of the bow or from the tips of the fingers not being pressed down firmly on the strings. For ordinary playing scarcely any pressure needs to be applied to the bow. The student must remember always that good tone is *lifted* out of the violin, and no forcing downward can release it.

Begin as soon as possible to play scales and simple, slow hymn tunes that you know. These will train your ear and help you to play *in tune*.

It is best, at first, to stand while practicing. A good plan is to play in front of a large mirror; then you can compare your appearance with the diagram in the instruction-book. Pictures of violinists actually playing can be very helpful, and, by getting thoroughly familiar with one such portrait, you may come unconsciously to adopt its pose.

Watch good violinists playing whenever you can, both solo performers and orchestral men, and try to understand how it is done. But do not get impatient because you cannot imitate them at once. It was said of several eminent fiddlers who heard Paganini play that they resolved despairingly to smash their own instruments. If they had carried out this intention they would have been extraordinarily foolish men.

One very important rule that the t erless student should not break is nev go on to a new page of the study until the previous one has been mast for, if it is a good selection, every cise serves its particular purpose in general scheme of study and is nece in the building-up of what follows.

It is not very helpful to the young dent to study a number of books by ous authorities on violin-playing. H less confusion may easily result, for expert has his own favorite system. student cannot follow the advice of men simultaneously. The best plan choose one thoroughly reliable writer abide always by his decisions.

Most people can afford but one lesso three months. And those who liv isolated spots usually get to town, w lessons may be procured, only a few t in a year. The average violin-teache perfectly willing to give a single le to such a student; and, by means of periodic visits to an expert, the le may be sure that his progress is along rect lines.

n of this kind must, obviously, of general examination in which r will observe every branch of l bow technic, as well as all-sical development. It is up to it to see that he gets just what is.

dent must have a note-book in jot down copious comments on his playing. Any incipient faults must be particularly noted, together with the teacher's advice on how to eliminate them.

A thorough, practical lesson taken in this fashion will enable the student to work on safely for another period. So, with sensible, patient perseverance, the teacherless violin-student may be sure of ultimate success and of all the delights attending it.

Something Worth Trying for Violin Students

By A. E. Rice

THERE are times at which the not practice on the violin with-ing someone in the house. At s he ceases to practice on ac-the tiresomeness of hearing so s over and over the particular s trying to master. In such a ould use an extra bow without rosin on it. With this bow through the piece or pieces at g scarcely a sound and so de-chnic through the most tedious xercises without annoyance or n. He is able to practice at times with no fear of disturbing old.

the secrets of expressive violin in mastering the technic of the using a silent bow the student p the important art of bowing quickly and with a great deal on the ear. A sensitive ear is o develop a fine tone, and any extra wear saved on this delicate organ is all to the good.

Another method, both effective and easy, is to pin a strip of smooth paper over the string or strings and down around the body of the instrument. This makes playing absolutely noiseless, and allows the student to use a bow covered with rosin. As he becomes more proficient in handling the bow a narrower strip of paper may be used over the strings, and this may be gradually lessened in width until, finally, the student playing in the dark can keep the bow-hair over the strings on a strip of paper that is no wider than the width of the bow hair.

The results obtained by practicing bowing with the use of a paper-strip silencer over the strings, gradually narrowed as one becomes more efficient, are well worth striving for.

If the student has a fine sounding violin, a good ear for judging tone, and is a master of the bow, to him may belong the key to graceful, expressive violin playing.

Interpretation on the Violin

By Charles Fingerman

a violinist's technic be some-ty, imperfect and immature, we to overlook all these flaws if ne with a new message in the original interpretation.

inist should study his number and not always base his inter-on the title of a composition. posers, to test the powers of artists, have labeled a piece *out Words,* justly leaving the artist to translate such speech s own efforts, even though no served as an index to its pro-content.

ohn was not much of a disci-ple of program music. Most of his compositions lack expounding titles, and those that do appear have usually been added by his publishers.

Let the violin artist, in such cases, make use of his esthetic initiative and imagination. With a gradation of bowing color (induced through a strong, responsive wrist) and an active survey of his mind, he must imprint each rendition with his own signature. Nor should he blindly copy the interpretations of other artists, even though they are acknowledged masters. Always he should consult his artistic conscience and stamp each one of his performances with the seal of outstanding originality.

A Tip to the Violinist

By Jean Mika

TER whether a violinist has year or a dozen years before in some pieces where lines re-lves he is almost certain to get

n instance—the writer was play-st number which she had played y times. But something in the stracted her mind for the moment and she forgot whether or not she had played the second line (which in this piece is a replica of the first).

Needless to say the situation was very embarrassing. It has made her see the necessity of learning the words to any music that has words. And as she plays she visualizes them. She no longer is troubled by lapses of memory.

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VIOLIN QUESTIONS ANSWERED

By Robert Braine

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

(Much of the mail addressed to the Violinist's Etude consists of writ descriptions, photographs and labels of old violins. On the basis of these, writers ask us to tell them if the violins are genuine, and their value. We reg to say that this is impossible. The actual violin must be examined. The g majority of labels in violins are counterfeit and no indication of the real ma We advise the owner of a supposed valuable old violin to take or send it reputable expert or dealer in such instruments. The address of such dealers be obtained from the advertising columns of the Etude and other mus publications.)

Price of Appraisal.

J. E. R.—Experts charge different prices for examining old violins and giving opinions as to whether or not they are genuine. After such an examination they usually give a printed certificate setting forth their opinion as to the maker of the violin, the value of the instrument, and so forth. The charges range from $5.00 to $25.00 for this work. Inquire at your express office for the cost of shipping, and write to the expert, asking him the amount of his fee.

Effects of the Mute.

J. C. M. V.—I know of no oil or any preparation which could be rubbed on a violin with the idea of improving its tone. If a violin has not been properly made, its tone can be sometimes improved by rebuilding and regraduation, by a good violin maker. If its construction is very faulty, and it is made of very poorly selected wood, even rebuilding often fails to help the tone. Take your violin to a good violin maker and get his opinion of whether it would be worthwhile to rebuild it. 2—The mute is used to give the tone color, characteristic of certain compositions. The use of the mute is indicated in the music by the Italian words *con sordino,* and if the mute is to be removed the words *senza* (without) *sordino* are used. 3—It is true that a large, heavy mute will reduce the volume of tone, as well as change its character, but you would not wish to play with a mute all the time, since the great majority of compositions for the violin do not have the proper tone color when played with the mute.

Fifteen-Year-Old Beginner.

Mrs. I. G.—It is impossible to learn the name of the maker of your violin on the strength of the initials marked in it. I cannot recall the name of any well-known maker in the last two-hundred years whose initials correspond to those in your violin. 2—If it has been carefully kept, the violin should be as good as it was forty years ago, notwithstanding the fact that it has not been played on during that time. 3—Commencing at fifteen years of age, your daughter can learn a great deal, enough, at least, to play in orchestras where music of ordinary difficulty is used. She can hardly expect to become a concert violinist of the virtuoso type, or a violinist in a symphony orchestra. How much she can learn depends on her talent and enthusiasm for the art.

Concertos for the Virtuoso.

G. L. B.—There is no exact order in which the standard violin concertos should be studied. Pupils differ greatly in natural technical ability and talent for the various elements of violin playing. For this reason a violin teacher would likely take the concertos in different order, with different pupils. You should be guided by the opinion of your teacher in this matter. The standard concertos are about the seventh grade, although some are more difficult than others from a technical standpoint. 2—Three of the most difficult concertos in the literature of the violin are "The Concerto in D" by Tchaikovsky, the "Paganini Concerto" No. 1 in E flat and the "Concerto in F sharp minor" by Ernst. These are intended only for virtuosos.

Bodio Violins.

M. F.—Gio. Battista Bodio made violins in Venice, Italy, from 1790 to 1830. You can find if yours is genuine only by sending it to an expert. As he was not one of the most famous makers, I cannot find any details of his life and career. He made some excellent violins. 2—I find one of his violins listed in the catalogue of a leading American violin dealer at $800 (retail price). 3—Address Albert Spaulding, violinist, care New York *Musical Courier,* 113 W. 57th Street, New York, New York.

Violin Without a Label.

J. L. M.—Sorry that it is quite impossible to throw any light on the maker of your violin, as the violin has no label, and no name on it, and it would be pure guess work to try to give the maker from the dimensions and descriptions you send. The number "1186," which you found when you removed the fingerboard, could not be the date when the violin was made, since violins were not made at so early a date.

Copy of Stainer.

K. R.—Your only course is to submit your supposed Stainer violin to an eminent expert for an opinion. It is possible that Paolo Vimercati, whose name appears in the violin, in addition to that of Stainer, repaired and restored the violin, or the violin may be a copy of a Stainer made by Vimercati. You will have to ship or take the violin to the expert, as he cannot decide from a written description.

Paganini Recital Piece.

H. D. D.—All of the published Paganini have been repeatedly public, by modern virtuosi, inclu piece you name. This *Duet for* for some reason does not seem to our present-day concert violinists, rarely heard. 2—The demand for violins is not great, at present. catalogues of old violins, issued by the most prominent American deale violins, I find only four Stainers ge eral hundred violins listed. These as follows: $1,000, $1,200, $1, $4,000. The difference in price is the difference in quality, tone, per ervation, varnish and beauty of ship. Are you quite sure your v genuine Stainer? There is a gre of imitations, some of them calcul ceive any but the greatest expert.

Fingering—Slurring.

A. B. G.—Malay State, via Si 1.—If you have the necessary know experience in marking the fingering music, it is certainly allowable change the fingering of passages think another fingering would be fective. Violinists and violin teach great deal of this changing of The same passage can often be different ways, each one being fin cording to the correct rules of violi 2—In a slur of four notes, with 1-2-1-2, the bow should not stop shifting is in progress. Keep the of the hair steadily on the string bow in constant motion, while th are changing.

Modern Make.

G. W. D.—In justice to its ad The Etude cannot undertake to pa quality and price of violins of mode facture. The violin, about which you was made by a manufacturer of m lins, in Paris. The violins bear a g tation in the trade. Any large mu can give you the information you r

Stradivarius Violins in Existe

Miss L. D.—The exact number o Stradivarius violins in existence at ent day is not known. There are several hundred. These violins are all over the world. 2—Stradivariu posed to have been actively enga professional violin maker from 166 although there is some uncertainty dates. 3—His name, the date, and of the town, Cremona, where he violins, appear on labels pasted violins. Here is a copy of one labels: "Antonius Stradivarius Cr Faciebat Anno 16—. 3—Stradivari are owned by collectors, concert violin dealers and museums. Pr prices are from $10,000 to $30,00 ing to period, tone, preservation an 4—There are many Stradivarius v sale, by private parties or leadin 5—The article you mention in the 1928, number of the Etude, told and violins of Stradivarius. Back of the Etude can be obtained by twenty-five cents to the publisher. varius labels are written or print lowish or tan-colored paper.

Guarnerius Values.

N. S.—A good specimen of the Joseph Guarnerius (Cremona) is proximately $25,000 or more. There dreds of thousands of imitations them worth very little; so you ma guarantee of an eminent expert as t your violin is genuine, before you it.

"Fteiler."

B. P.—I can get no information violin stamped "Fteiler," and mad many.

Music Copyist.

E. M. R.—The specimen of y copying which you sent is very n and, if you can do it rapidly, you be able to get some work of that am afraid your city is too small enough work for a professional cop York is the best city for work of because of the great number of tra permanent orchestras, opera comp all sorts of musical organizatio there. There are also many music composers and arrangers who fu for copyists. A trip to New York sult in some business for you, or write to some of the large music and orchestra directors there.

Appreciation of Music in the Grades

(Continued from page 784)

important to make the distinction meter and rhythm, two words ly confused in the average mind. s a part of rhythm. Meter is the ent of regular intervals of hythm deals with unequal intervals. divisions of our calendar, we find equality, so that every fourth or ar we have an extra day. The of the heart can be continued out lifetime only because the in- rest is longer than the period of . That is, the heart beats every ths of a second; it takes three- of a second to complete the beat s four-tenths of a second before the next beat. This is the rhyth- sis of our bodily life. But think thmic motion of the uni- planets are in rhythmic mo- the tides, days, weeks, years.

Eurythmics

E all heard of the Dalcroze s. Dr. Damrosch says of ze were accepted and taught of the entire world, it revolution, and a finer, ld be the result." The m the Greek adjective eurythmics is simply an of the human organism, nerves, brain, sensibilities, aiming at its us proportion and movement. are a few schools in the country ve adopted eurythmics to some ex- s a combination of musical and l training.

accomplishment in any branch n activity exacts perfect control rdination between the brain which commands and the muscles execute them. It would be well while to make a study of the chil- ho lack a sense of rhythm. Some ogists state that a sense of rhythm e inborn; it cannot be acquired. I think this is entirely true, for I amed many a child who seemed to hythmic but who gradually came ythmic motion with the group. See ndicapped the poor unrhythmic child cannot skip with the others, nor e game with them, nor recite in ; he cannot join in sports or dance; s alien and does not appear to think e others, although he is able to thought in silent reading and may n mathematics.

The Rhythm Band

HAT A long way I have gone from my first grade waiting for their ppreciation lesson! This might take m of a rhythm band or orchestra, y instruments possibly made by dren themselves. But, and this is nt, let the children hear the com- and become quite familiar with re they begin to play. Usually hm band is something entirely ar- assigned by a teacher who, having it all out, gives the children in- ts and lets them play. Instead it grow apparently from the children's ire, one instrument at a time, be- hey would like to play that instru- vith the music to which they are g.

e children can clap or step to the showing by some action that they rhythm, let them make drums of tambourines of paper plates with lls sewed round the edge, triangles large nails, one striking the other. They listen to the music and decide when each instrument shall play. Recently some children were discussing a composition. The writer heard them say, "The Campbells are coming and then they are going." So they played one instrument in the first measure, another added to it in the second measure, one more instrument for each new measure, the music growing louder. Then as the music grew gradually softer the instruments dropped out one by one, until the Campbells were indeed gone. So they planned it and so they carried it out. Will they not love music when they are grown, and will they not also learn from their musical experience how to do good team work?

For developing a perception of the beauty of the music, and feeling its mood, we have various kinds of lessons. Imagine letting the children hear a composition, then showing them three pictures, one of birds flying, one of soldiers marching and another of horses galloping. They will decide which picture illustrates the mood of the music.

Birds Flying, Brahms, *Waltz in A flat.*

Horses Galloping, Schumann, *The Wild Horseman.*

Soldiers Marching, Schumann, *Soldiers' March.* They will decide which picture illustrates the mood of the music.

Dramatic play is another correlation with music; the children will feel the mood of the music and be led to enact fairies, shadows, snowflakes, dwarfs, giants or butterflies. But I would never neglect the quiet listening lesson, where they just listen, often without even mentioning the name of the composition. Two useful numbers here are the *Humoreske* by Dvořák and the *Lullaby* by Brahms. One of our errors is to give too many pieces of music, instead of repeating the few a number of times. Another error is to talk about the music instead of listening to it. Also beware of program music. We do not want the children to think that every piece of music is descriptive or narrative. Let the music means what it will to them often a beauty that is far beyond words.

Memory for Music

THE AVERAGE listener finds that memory plays an important part in his enjoyment. Hearing a composition a third or fourth time gives greater pleasure than hearing a new piece of music. Long ago Mr. Tomlins said, "Let the children feel and find the beauty of the music, just as we let the rain soak in; then use the hoe." The music must become quite familiar before we can begin to cultivate the understanding by a discussion of it.

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Carreño as a Teacher

(*Continued from page 780*)

color, richness, what the painter calls "quality," was another matter. That was what she was ever striving for in her own playing and in her teaching. That she had it herself to an unsurpassed degree, the whole world knows.

I think her early years with Rubinstein had much to do with giving her this superb *way* of playing. For he had it. He taught her to express the deep artistic feeling in her nature; and that is the purpose of a great teacher in any line, to show us the *technic* with which to express what we feel, to express ourselves.

A Last Tour

DURING the great war I lost touch of Teresa Carreño. She was, I found later, giving concerts in Europe, and in 1917 she was in Cuba. Her plan was to return to New York to live. She had married Arturo Tagliapietra, a brother of Giovanni Tagliapietra. With him she was exceedingly happy. His kindness and his tender care of her were a great relief and blessing to one who had always worked so hard and borne such heavy burdens. Her children had grown up, several were married, and her cares were greatly lessened. She decided to return to New York as a permanent home and there to teach and be among friends of former times.

Carreño was giving concerts in Cuba in June of 1917, when her tour was interrupted by illness. She and her husband returned to New York where they had already taken an apartment on Riverside Drive. In the city in which she had won recognition as a child, the city that always welcomed her back, and in which she chose to spend her declining years, in New York which she so dearly loved, she died on July 11, 1917.

These "Memories" have endeavored to picture a different side of Teresa Carreño than the one familiar to the public, that is, the great pianist. Her honors are a matter of record; but, so far as I know, no one has written of her as friend and teacher, as wife and mother. Great as were her gifts as a musician, she was still something so much more. She was a woman who endeavored always to do the right thing. Her life was one long effort towards high ideals. She was ever helpful of others, and was absolutely devoted to her children. As a friend and teacher she gave of her affection and of her knowledge generously.

A great soul was Teresa Carreño. It was an honor to know and to love her.

How To Place Your Piano

By E. H. PIERCE

ONE OF the teachers in the Leipzig Conservatory surprised his class one morning by claiming that music sounds best in a hall where the air is close and the ventilation poor. Few people would agree with him, yet, like many other erroneous notions, this conclusion doubtless has a certain slender foundation in fact. When there are several windows open on the sides of a hall, especially between the source of music and the listeners, the tones are much diminished in volume and clearness. The same is even more true if the openings are at the back of the stage. In order to produce the best effect there should be an almost unbroken wall-surface at these sides. If the stage is that of a theater, the scenery should be so disposed as to make practically a *room*, with side-walls, back-walls and roof, open only on the side toward the audience.

The same principles apply to pianos in homes. They should be placed in front of some solid wall and not where there are any large openings at the side between the instrument and the probable seating of hearers. Also, in a room used for music, there should be few, if any, heavy curtains, large soft rugs, or thick draperies, as all such furnishings tend to deaden sound. In certain large halls which happen to be afflicted with an unpleasant echo, cleverly-placed draperies will sometimes improve the effect, but such a condition is rarely met with in private homes.

In apartments so small that there is practically only one spot where the piano can be placed, it usually gives an abundance of tone for the small size of the room. In this case no thought need be expended on the matter. But in large houses, especially those of the modern type where large wall-openings (sometimes hung with portières) take the place of doors, the problem is often one requiring careful consideration and some experimentation.

The case comes to mind of a purchaser of a "grand" piano, one of the finest makes. On being tried in its new surroundings the tone seemed disappointingly thin. The owner feared at first that he had got hold of a poor specimen, but found after a short time that the trouble lay in the way it was placed. The east wall of the room was broken by a very large open doorway, leading into a large hall with a stairway which in turn led to a large hall above. The north wall was broken by a similar doorway leading into a back room, from which opened two doors in different directions. The piano stood just between the two large open doorways, near the north-east corner of the room—about the worst position for good resonance that can be imagined. Since no position in that particular house seemed any more advantageous the purchaser found that the only way to "cut the Gordian knot" was by moving into a different house!

So drastic a remedy will not be necessary in most cases. It is usually only a question of so placing the piano that neither open doorways nor heavy draperies will be a hindrance to tone.

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TO THE ETUDE:

After THE ETUDE MUSIC MAGAZINE has served its legitimate office in the studio and has been crowded out of its place on the bookstand by more recent copies, it is placed in a class-room where much work is done at a big round table. To this room come the assistant teachers looking for stories, for easy, attractive pieces, games and for pictures to make into puzzles. THE ETUDE'S generous pages meet each of these needs.

Then my turn comes. (I am the head teacher of a large studio.) *My* need is suitable articles for mothers, such explanations as will give students inspiration and scrap book items. One of THE ETUDE articles on "How the Mother May Help" and similar ones have often thrown light on some mother's shortcomings which, if handled personally, would cause resentment. Instead, I merely slip the clipping in the assignment book and it goes straight to the mother.

A "profoundly" learned high school girl responds to advice from your pages when the spoken word might fail. Then there are the studio scrap books! They are our dearest treasures, and we gather largely from THE ETUDE, each child choosing what he likes best.

Perhaps even more benefited than these is the child who can afford little new music and whose heart is made happy by having the pieces from THE ETUDE cut out and pasted in his portfolio—clear, big notes and no cost. We *use* THE ETUDE!

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That Concert Cough!

By Carol Hilton-Turvey

A CERTAIN nervousness, particularly at symphony concerts, impels members of the audience to exercise their coughing apparatus at soft places in the music. Just notice the next time the orchestra embarks upon a prolonged *pianissimo*. At once there will ensue volleys of coughs from all over the house. Listeners choose these moments to have a good, satisfying, loud bark.

They never cough—God bless them!—when the brass is blaring out a forte, nor when the double basses are grunting large, wide notes, the violins scraping like mad at a mounting crescendo, the drums rolling out curses, and the rest of the percussion clanging like a boiler factory. No, sir! It is only when these die down, and the pianissimo arrives, like a pretty white lamb with a blue ribbon around its neck, that the coughing brigade nudge each other and say, "Come on, fellows, sisters, cousins and aunts! I bet I can cough louder than you can!"

Thereupon the lovely, soft-spun phrase in the first violins, which ought to trail off into a long, wavering silver E, suddenly surprises us by finishing in a loud, gruff B flat; and by the puff of air on the back of our necks we know that the music-lover directly behind us is having his symphonic bronchial difficulty. He is too proud to conceal it in the shade of his sheltering palm or to keep his mouth shut upon it. Before we can get on the trail of that lovely soft silver E again, there's a competitor at the end of our row who opens his mouth wide to expel a staccato fortissimo in Q. He is answered by a shrill explosion in G-and-a-half from the stout lady in the fourth row. Then comes a lively repartee in two-two time with a sudden shift to the key of goodness-knows-what. It doesn't harmonize with any of the other coughers; and it is entirely at odds with the soft melody in E, which has by this time dropped out of the contest.

The Wind-Pipe Chorus

A LARGE, fat man in the seat in front, wakes up from a comfortable snooze and gives battle. He clears his massive throat in C major and lets loose a startling bellow in two related keys, A and F sharp minor. Admiring eyes are turned upon him in the dimness of the auditorium, and this new theme is taken up by a bevy of sopranos, who engage in a tripping fusillade of what might be termed "tonsil coughs." This is later followed by the basses present in free canon form (modernistic tonality). The baritones, not to be outdone, contribute an ascending passage in the key of W, in a persistent rhythm that recalls wood-chopping on a dark day in winter when the children are down with the mumps. Combined cough-arpeggios by the contraltos and basses lend variety to this episode.

This united onslaught has had its effect. One can see that the conductor is still waving his baton, and the violins and cellos are sawing away—which shows that the orchestra is still at work earning its salary though entirely unheard by the audience. The brigade, vastly encouraged by the success of its efforts, now takes up a T. B. stretto in solid ensemble, which is tonally of such magnificent power that it drowns out even the rattle of programs and the incoming surge of the late-comers at the concert. Certain ill-humored people begin to turn about in their seats and glare quite impolitely at the nearest cougher.

Concert Coughers' Coda

AND THEN, just when the concert-coughers have attained a really astonishing *whoopee*, the orchestra goes and spoils the whole thing by bursting into a tutti *FFFF*, a whole alphabet of "F's" with a bang! The conductor's coat-tails are wagging; his baton is waving in circles, parallelograms and triangles.

"More power with the drums, there!" he calls. "Tubas into action! Contrabassoons to the rescue! You, wood-winds, whistle away! Where's that confounded piccolo! Violins, don't be afraid of breaking strings—beat the 'cellos to it! Trumpets, blast those tones out louder! *Oom-pah!* you trombones; *Oom-pah!* Now we're off!"

The coughing brigade gives up. It's licked and it knows it. The only way concert-coughers can really get the best of a full symphony orchestra is to tackle it when it's off-guard and meditating to itself, *sotto voce*. Even a single cougher gets wonderful effects then.

Some fine day, an enterprising soul will invent "The Pianissimo Cough-Drop" which will (if the inventor can get Congress to pass a law) be included with the ticket and which will be a requirement for each person taking a seat at the concert. In a highly developed stage of civilization, one can imagine the conductor turning to the audience and announcing, "We are now about to play very softly. Is everybody provided with a cough-drop?"

Snapshot Sight Reading

By Sister Callista

THE musical term should always end with some sort of competition. And, especially if time is short and other school examinations are on at the same time, why not make a "snapshot sight reading" test the object of this contest?

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Questions and Answers

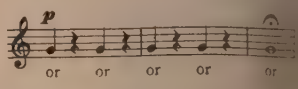
(*Continued from page 802*)

on the second beat, fingered $\frac{1}{5}$ $\frac{2}{}$, as the hand leaves the chord the hand contracts, in order to go down to the bass A. It does this by passing the thumb rapidly *over* the A at the second beat (but *without striking it*) thereby taking the octave position for the little finger to to play the A of the third beat. This same procedure is followed for every similar progression in every key. Well practiced it will be found of the utmost service in such skips and in either hand.

The Tremolo—Cause and Cure.

Q. *My teacher tells me that I have a* tremolo. *I do not always hear it and I do not seem able to correct it. Will you, please, explain its cause and tell me how to get rid of it? My teachers have seemed, thus far, unable to correct it.*—SOPRANO, Montreal, Canada.

A. The *tremolo*, or unsteadiness of the voice, which is most pronounced in long sustained notes and in legato passages, is a terrible defect that good critics generally name "the detestable tremolo." Usually a long time and continuous study is required to overcome it. It may be caused by nervousness, by an unsteadiness of the larynx, or by a wrong action of the diaphragm, or by irregular respiration; but it is caused most frequently by the singers sudden effort to make a *forte* note, to attack it with a sudden push or pressure, thus bringing into muscular energy where there should be steady, even breathing. This bad attack may be overcome by the following exercise:



breathed out without any muscular whatever, short *piano* notes of one beat followed by one beat rest, then a second *soft* note, to be held as long as it can be steady. As soon as any unsteadiness is heard or felt, cease and begin again. (do not *hum*) the word *or* without to place the sound on the lips, breathe and rest but do not move the lips; keep the opening of mouth, without any strain. Some singers cultivate the tremolo, the idea that it imparts warmth to voice and emotion to their interpretation, believing that a badly imitated *vibrato* can take the place of the real feeling in they are wanting, similar to those players who "stop" their strings with a stant, paralytic shaking of the left. The singer should ever bear in mind the first desideratum of an artist is a pure tained legato.

Teacher-Parent Cooperation

WE HAVE the following idea from a progressive teacher, which is so good that we want all of our teacher-readers to know about it. Here is a live worker who got such fine results from a printed letter which she sent to the parents of each of her present pupils and prospective ones, shortly before the opening of the new teaching season, that she desires others to share them. It could be, with equal propriety and results, sent to the parents of a prospective pupil at any time in the year.

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To the Mother and Father from the Music Teacher:

More and more the study of music, in some form, is being recognized as a necessary part of the child's education. And there is good reason; for to the talented child it opens up new powers of self-expression and enriches life in a high degree; while to the one of little talent the concentration and coördination necessary in the learning to play a musical instrument are of unspeakable value in its development, to say nothing of its joy in a growing accomplishment.

Now the piano is the best foundation for any line of music study and is, therefore, the first and most important step in a musical education. On this question all live musicians are agreed. The ability to play the piano opens up so many avenues to a richer musical life, through its making possible an acquaintance with the structure and spirit of practically the whole range of musical compositions, that there is no other one thing to take its place.

Unfortunately, it often happens that a child will stop lessons after a very short course of study, only to realize and regret the loss in later life. Many times this may be traced to neglect of practice, which invariably leads to a lack of interest. Regularity of practice is necessary, even if but short periods are available; for it is largely by systematic work that significant results are accomplished.

Sometimes a lack of interest may be traced to discouragement because other students seem to progress faster. Thoughtful persons will at once recognize that, as no two people have the same talents and individuality, there are sure to be varying degrees of progress in the studies of each. Nor need the slower one be discouraged. An interesting encyclopedia, and of ample size, could be written if devoted only to the patient "plodders" who have achieved heights in life from which they could look far down on the earlier shining lights who led their classes. Many conditions may cause the naturally gifted and brilliant pupil to fail; while the one of only ordinary talents will accomplish wonders by persistent effort.

It is important, therefore, that pupils shall have help and encouragement at home, in the matter of practice and in learning to appreciate the value of a musical education, and this not only for its worth as a social accomplishment which will lead to popularity, but also as a means of culture which will make life richer and more enjoyable, and which at the same time may lead to an honorable and remunerative profession. A quiet determination on the part of the parents is always felt and respected by the child.

Irregularity in lessons is most harmful in many ways. Even though the pupil may not have done the full amount of prescribed work, it is much better that lessons be taken; otherwise the lapse is apt to ingrain bad habits. The teacher welcomes each lesson as an opportunity for some special technical or interpretative drill.

The piano teacher has assumed an immense responsibility; for she not only must impart an understanding for music but also must inspire and maintain the interest of the pupils while they acquire a technical training, or, in other words, learn to play. A good teacher desires, first of all, a consistent progress of the pupil; and to this end, she welcomes and wants the full coöperation of the parents.

The wise parent will never let the son hear such a remark as, "If Jimmie does not practice better, I shall have to stop his lessons." How Jimmie would rejoice at having those lessons stopped, if, as happens sometimes to almost everyone, the first flush of interest has begun to wane. Now this is the very time for the teacher and parents to combine efforts; for the tender plant of interest must be in some way cared for and stimulated to new growth, even at a sacrifice. It were much better that there should be occasionally such suggestions as: "How nice it will be when Jimmie is able to play that new March," or, "How great it will be when Jimmie goes to college and can play the piano," or, "I can hardly wait till Mary is able to play *Narcissus!*" By such means a child is imbued with ambition, pride, and a sense of duty.

Art may be long: but there is joy and beauty all the way. "Labor is the price the gods set upon anything worth while." Whether the progress of the music student is slow or fast, the result of patient, persistent effort will repay the cost in time, work and money; and the end is well worth the combined interest of teacher and parents.

Very cordially yours,
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A Digest of Music and Masters of Music

(Continued from page 772)

for the violin, and D. Scarlatti, no. (I call everything which in was written for the virginal, clavichord, clavicembalo, spinet, for the piano in the present Scarlatti calls his compositions these compositions are quite playable things, but are not in the later *sonata*.

how we stand in instrumental at a childish beginning, though wish to underestimate Scarlatti, nd Rameau. I admire Scarlatti his new ideas, humor and Couperin, because he was a rtant artistic pioneer and fighter uncertain times, especially in his y and for his higher ideals in eau, because he is a bridge in ment of the opera (he founded comic opera and wrote very he piano).

Chorals and Madrigals fore; but it seems as if, with this nation had given all t could give, for after him illation. Outside of the opera (both arts are ners) music in England ent very nearly the same g. One thing is a riddle Shakespeare must have heard that so spiritualized him for the one of the authors who writes the most beautiful way, in about music, even piano music.

"Let There Be Light"

MANY music begets a new r with the coming of Luther, as in Italy also. In Germany important organists appear (Froberger, Kuhnau and Buxtehude); but in general the music is at an uncertain standstill. All at once, in the same year, and separated only a few miles from each other, two names appear, and music becomes elegant and finished and brilliant. We say, *Es werde Licht* ("And there was Light"). These names are Johann Sebastian Bach and George Frederic Handel. Church music, compositions for organ and piano, virtuosity, opera, orchestra—everything in musical completeness is represented by these men. Which is unbelievable—it borders on the miraculous. For the first time, through them, music becomes a branch of art equally recognized with the other branches. But she is in the very early stage and needs further development.

I hold these men as high peaks; but to me Bach is very much higher, much more serious, more soulful, more inventive, more incommensurable. But the complete art is represented through the union of these two names; because Handel wrote for the opera, while Bach did not write in that field. It is very easy to account for the apparent slumber of music during the seventeenth century and then the sudden appearance of these two stars, in accordance with my idea that music is the echo of historical events and the accompaniment of cultural trends.

(Part II of this interesting article will appear in THE ETUDE *for December.)*

Tales from the Tuner

By PAUL BLISS

ofessional musician is almost nt upon a good tuner as the upon a fine nurse. Paul Bliss, ser and editor, for many years of "The Etude," recently sent wing amusing comments upon daily trials.)

tuner was here yesterday and being called to tune a "grand" oman. As he opened the top it a lot of fine powder. He hat it was. She told him that sin was good for violin strings; got a cake of it which she ubbed on the piano strings.

voman showed him rust on the re they are wound around the said he could and should re- But she thought his price too high. A month later she sent for him again. He examined the piano and found she had soaked all the pegs with oil which of course went down into the wood and completely ruined the piano—although she had indeed saved the ten dollars which he would have charged to have had it properly fixed.

Still another woman called him up to say a number of things, with a stress on his poor workmanship.

He went out to find two keys stuck together. As he was taking out the action he enjoyed the tirade in *ff* which continued until he lifted out the offending members. Out dropped a five cent piece—at which time mother stopped her harangue and little Johnnie, aged seven years, left the room very suddenly.

Security in Sight Reading

By GEORGE COULTER

pianists are often deplorably he ability to read at sight and glaring holes and rents in the heir theoretical and technical Students who count themmediate or advanced players themselves, when subjected to ignorant of elementary time d note values. Note-knowlrarely on a level with the exers; yet logically these ought y developed.

ases one must get back to the of things and build up a se- of notational skill. For this eacher should possess a series ding albums, finely graded and e ground from the most ele- the most advanced stages. One or two of these tests given at each lesson is a splendid corrective for loose thinking and playing. These should be gone through systematically so that nothing essential is omitted.

The ideal tests should be short—not more than two or three lines but each embodying some notational or rhythmic problem. They should not be mere collections of pieces, as many sight-reading books are, but specially designed studies focussing special and separate difficulties in a minimum of space.

Working on this method a student develops an all-round playing power which is a much more satisfactory attainment than that of having concentrated all the time and energies on the conquest of a few pieces.

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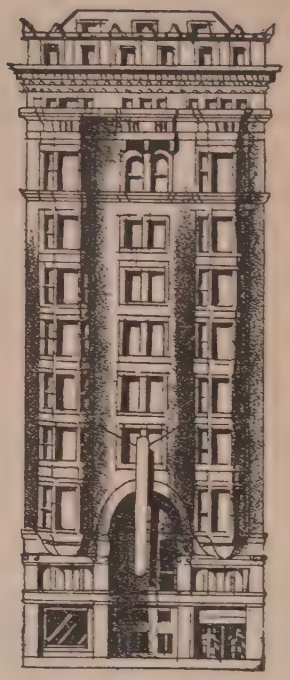

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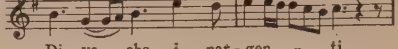
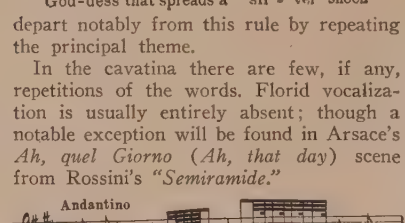
Radio Musical Jargon Clarified

(Continued from page 774)

Cavatina: (1) A species of song for a single voice, which differs from the *aria* by being shorter, usually written to a more extended text, and typically consisting of a single theme without repetition. Two of the most effective of cavatinas in grand opera, the *O mio Fernando* (*O my Fernando*) from Donizetti's "La Favorita,"

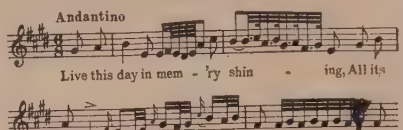


and the *Casta diva* (*Pure goddess*) from the grand *scena* of Bellini's "Norma" built about the druidic heroine of this name,



depart notably from this rule by repeating the principal theme.

In the cavatina there are few, if any, repetitions of the words. Florid vocalization is usually entirely absent; though a notable exception will be found in Arsace's *Ah, quel Giorno* (*Ah, that day*) scene from Rossini's *"Semiramide."*



These present a development of the form at a period when display of the vocal ability of the interpreter superceded the artistic value of the music allotted to this purpose.

In general the cavatina is best adapted to the interpretation of meditative, contemplative or deeply emotional moods of feeling. Its melody is simple, something midway between the *aria* and *arioso;* and it at times may partake of the qualities of the *recitativo* or semi-recited song. Thus it becomes an ideal medium for the singer with a dramatic instinct.

(2) *Cavatina* is often used to identify an *arioso* at the end of a *recitativo,* in which there is a concentration of emotion expressed through an agreeable melody. Which accounts for the departures appearing in the operas just mentioned.

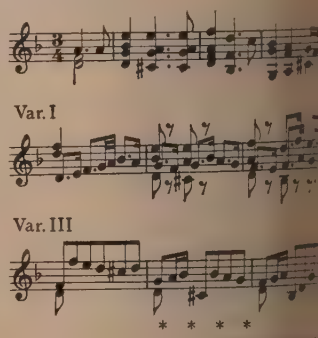
(3) *Cavatina* has been applied to an order of instrumental composition ing of the vocal qualities that ha described. Of these the celebrate *tina* of Raff is the most notable In this, however, while the compo an eloquent outpouring of a melo every requirement of a cavatina, fancy carried him on till the work almost the proportions of a rondo

* * * *

Chaconne: (Italian, *ciaccona*) dance introduced into Spain by the The name is of undecided origin writers trace it to the Italian *ciac* because the inventor of the music dance was blind; others ascribe word *chaconne* an Arabic origin nifying "the dance of the king another authority has traced it to miral Chacon, commander of the fleet in American waters in 1721. land it was known as "the chacon danced much like the *sarabande,* it favorite of Queen Elizabeth.

The music of the *chaconne* stately and in a three-four rhythm form was introduced into early and also was used as a convention for operas and ballets by Gluck. veloped as a set of variations ground bass with a pleasant melod well-balanced movement. Thus what resembles the *passacaglia.* phrase is rather rarely interpola way of variety.

Bach, Couperin and Handel exc creators of this type of composition most celebrated of all is the *Cha* Bach, for violin unaccompanied, a example, from his *Violin Sonata,* though usually played singly; a considered a supreme test of the v musicianship.



* * * *

(Music lovers and radio friend follow this monthly series, will fi kind of illuminating course in mus preciation which will add enorm the joys of "listening in.")

Introducing a Piano Selection

By Mary Scott Drynan

At a literary club, recently, a pianist, on being asked to play *The Harmonious Blacksmith,* said, in compliment to the gathering, *"Pip* of Dickens' 'Great Expectations' was dubbed 'Handel' because he came of a blacksmith's family." Literary people, often unmusical themselves, are quick to understand and appreciate stories and sketches given previous to the selection played.

At a recent concert, without chairman, in which a pianist merely bowed himself in and bowed himself out, smiling at the applause, a person seated in the audience was heard to ask, "Is he dumb?" How much pleasanter would it have been if he could have spoken a few words! The most popular singers are those who introduce their songs. The voices of great vocalists explaining their songs sweet to memory as their singing.

Children who have been trained duce their own pieces love to do first they merely say, "The piec to play is the *Spring Song* by sohn." Later they may tell what means to their imagination—sing birds, rippling of water, wind in or flower-scented air. It may be tell something of the boyhood and how he came to write the *Son out Words.* For older pupils sketch of the composer's life may as well as an explanation of the or a simple story of the compo spiration.

For students who are to becom musicians this training will pr valuable.

Learning the Language of Music

(Continued from page 786)

to say that it will continue to live s people find that it can speak to help them. When it can no longer h this, it is dead. Music that has n it beyond a few phrases to tickle ies quickly because all that it can tell us is merely trivial gossip or ings of which we soon tire, as we face that is merely pretty with- kind.

Secret of Understanding

MORE WE KNOW about music musicians, and especially the life nd the love stories (very nearly thing) of the great composers, understanding we have, and the e enjoyment that we derive from sic. We feel a great sympathy thoven in his deafness and we can he solace it must have been to him ut his soul in his music, even if never hear it himself. Then when hear a composition of his, some- his pity and sympathy wakens in hearts, and we understand a little of the musician and of his music. we are studying something by t how can we possibly understand of it unless we know about the n scenery, the fiords, the villages, nts, their merry-makings and so When we read how he damaged early in life, under a hay wagon, could never again use it properly, ing two undamaged hands, we to make the music sound as Grieg his heart. Does it not make it and a much happier thing to spirit that lies inside the music f merely strumming the notes? sician who has written real mu- d something true and vital to put nd it is this living, pulsing spirit s it the beauty, the truth, and the t enables it to speak to us.

The Secret of Listening

THEN should we listen to music rder to find this hidden message st advantage? We are all made s and with feelings, with intellect tions, and writers of real music e both. If they should be nearly and very little emotion they are ite music that is very clever and ect, but rather likely to be dry eresting. After all it is the emo- t make life interesting; for, if o weigh everything up in our daily e lines of a mathematical proposi- should indeed soon be tired of it. ions give us the motive force, and emotion from which all the other notions are derived is love. On hand it does not do for the com- rely to be emotional, without skill rness to keep the emotion in order. without intellect is nearly if not bad as intellect divorced from we need both in due proportion. music is skilfully constructed and in order to be able to convey a age; just as the great cathedrals ere built by deep piety combined thy craftsmanship.

We can therefore listen to music in three ways. We can first listen to it emotionally, by letting the waves of sound lap around us like the waves of the sea at some summer resort, without making any attempt to discover a meaning or follow a theme. We may just allow its sensuous effect to induce a mood in ourselves: it is really more like having a bath in music than anything else. This will give pleasure, but the pleasure will be merely a passing gratification such as that of any other of the senses. This is not a very wise way of listening, and it is apt to grow into a habit and do much to prevent real growth.

Listening Intellectually

THE SECOND way is to listen intellectually; and here we observe the main themes, looking out for their reappearance and their working out and development. For this type of listening it is necessary to have some theoretic and harmonic knowledge as well as some acquaintance with the rudiments of musical form. This makes the music very interesting and helps to give a thorough insight into the constructive side of musical composition, but it is rather like trying to get into the spirit of the cathedral by studying its architectural details. These of course are very interesting, and especially so when we know something about them, but no amount of architectural insight will give us the real spirit of the place; this we can get only through our emotions.

The third and best way to listen, therefore, is to combine these two first ways, and to back up our emotional listening by a certain amount of intellectual study. We then arrive at the advantages of both with the disadvantages of neither. Then the music speaks both to our emotions and to our intellect, to head and heart together; and this is like the musical marriage of the masculine intellect and the female emotion. From their union something else is born, and this is the capacity for spiritual discernment. This cannot spring full-grown into being; there must first be the mating. But this capacity for discerning of the spirit behind the music is the thing worth striving for; it is the real understanding of the universal language. All Art speaks of spiritual things, and these must be spiritually discerned; and in these simple ways lies the clue to gathering the true meaning of music, as a preliminary to the gathering of the true meaning of many other things beside.

SELF-TEST QUESTIONS ON MR. HUNT'S ARTICLE

1. *Through what medium does music reach us?*
2. *What is the result of irregular, haphazard vibrations and what effect do they produce on the hearer?*
3. *Name seven elements of the language of Music.*
4. *Why does music not affect all alike?*
5. *Name and define three types of listening.*

Modulation

By Margaret Gardner

ATION is like passing from one o another by means of a corner, er being Dominant Chord of the . After turning the corner we are in a street (the cadence of the new key) which leads us to new surroundings. But the new street is laid out in the same way as the old one.

"Musicians are artists and paint with tones. But the canvas on which y paint is Silence and it is the audience which must provide that."
—Leopold Stokowski.

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MUSIC STUDY EXALTS LIFE

The Publisher's Monthly Letter

A Bulletin of Interest for All Music Lovers

MUSIC STUDY EXALTS LIFE

HAIL TO A GOLDEN JUBILEE!

The First Step Toward a Great Objective

THE ETUDE will have its Golden Jubilee in 1933 and we are already looking forward to that glad event. We want the co-operation of every reader in the participation of our fiftieth birthday.

We cannot begin too early.

It is our design and ambition to increase greatly the sphere of usefulness of THE ETUDE. We would like to hear from ETUDE friends who subscribed thirty or forty years ago. We would like to have you tell us what THE ETUDE has meant to you through the years. Please let us know if possible, just when your first subscription commenced. Many friends have written us that they have preserved their first ETUDES. Have you any of yours?

Advance of Publication Offers—November, 1930

Paragraphs on These Forthcoming Publications will be found under These Notes. These Works are in the course of Preparation and Ordered Copies will be delivered when ready.

BEST LOVED THEMES FROM THE GREAT MASTERS—PIANO 35c
ESSENTIALS OF SCALE PLAYING—PIANO—WATSON 40c
INSTRUCTOR FOR SCHOOL BANDS—MORRISON—PARTS—EACH 30c
JOAN OF THE NANCY LEE—COMIC OPERA—PETERSON AND CURTIS 60c
LAST WORDS OF CHRIST—LENTEN CANTATA—SPROSS 35c
MAKING PROGRESS—MY SECOND EFFORTS IN THE PIANO CLASS 35c
NEW MARCH ALBUM—PIANO 30c
PENITENCE, PARDON AND PEACE—LENTEN CANTATA—MAUNDER 35c
TEACHING THE PIANO IN CLASSES 25c
TWELVE TUNEFUL TALKING SONGS—CLAY SMITH 50c
VISIT TO GRANDPA'S FARM, A—EASY PIANO SUITE FOR BOYS—BILBRO 35c

WELCOME

"I always have felt so much at home in ordering all of my music from Presser's," written in a letter recently received, pleased us immensely because we have a sincere cordial desire to be of real service in filling orders for music or answering inquiries efficiently and promptly. The welcome many customers enjoy in our establishment is through their mailed communications and orders because they are so many hundreds and thousands of miles away. It is an extra urge to all in our organization to satisfy the musical needs of such patrons who feel that, despite distances, Presser's is their best single source of supply for the music of any composer or publisher.

We have upon our staff renowned musical educational authorities and musical experts and the "welcome" given customers' communications entitles them to draw upon the knowledge and experience of this staff whenever information on any musical subject is sought or suggestions as to suitable music publications for special needs are required.

In the matter of actually filling orders for anything in music publications, our world's largest stock of music of all publishers and our fine corps of experienced music clerks are maintained to insure the highest possible satisfaction to any who put faith in our ability to serve them. Any teacher or active music worker wishing information upon our discounts to the profession, examination privileges and convenient charge accounts will be given these details gladly upon request.

AUTUMN AND THOUGHTS OF INDOOR ENTERTAINMENT

The chilly evenings of Autumn bring folks indoors seeking entertainment and many young people's organizations are now planning their season's program. Active music workers who, year after year, arrange and supervise the entertainment in their local communities are seeking new material to present and a few suggestions in musical entertainments may not be amiss.

Amateur musical productions have enjoyed an enviable popularity in recent years, many church societies finding them not only a worthwhile social attraction but a most excellent means of producing additional funds, while high school and college choral organizations would consider the year incomplete without a musical comedy or operetta. And don't the youngsters in junior high school and in the grades take pride in their juvenile operettas and pageants?

Indeed, the vogue of the musical entertainment has reached such proportions that it was deemed advisable recently to publish a text-book on the subject *Light Opera Production* by Gwynne Burrows, ($1.50). This book will prove a veritable boon to one who has not had extensive experience in staging musical performances.

The ambitious, well-trained organization can select from the variety in the THEODORE PRESSER Co. publications and those recently acquired with the JOHN CHURCH Co. catalog, a comic opera or musical comedy well worth their best efforts. Who will not enjoy rehearsing the delightful comic operas of Agnes Emelie Peterson and Louis Woodson Curtis, *The Marriage of Nannette* and *Briar Rose?* (Another note on these pages tells of their forthcoming publication *Joan of the Nancy Lee.*) Many organizations have achieved enviable success, with productions that bordered on the professional, of the musical comedies by May Hewes and John Wilson Dodge, *The Crimson Eyebrows* and *Knight of Dreams;* with Lida Larrimore Turner's and R. M. Stults' most frequently performed *Betty Lou* (The Dream Girl) and the romantic *Hearts and Blossoms;* with *Barbarossa of Barbary,* the rollicking Algerian pirate musical comedy by Frances Bennett and David Britton or with Mr. Stults' *Folderol,* the musical comedy that almost turns into a minstrel show.

Academies and schools and colleges which enroll girl students only, or groups from women's clubs, may "put on" quite interesting performances of the charming Hawaiian operetta by Paul Bliss, *Ghosts of Hilo;* of Fay Foster's musical success, *The Castaways;* of the Japanese operetta *Fans and Lanterns* by Ed. Marzo or Arthur Nevin's brilliant *Mother Goose Fantasy.*

Men's organizations can produce a near-riot of fun with the witty musical burlesques by John Brigham, *Cleopatra* and *Romeo and Juliet.*

A folder describing these and other operettas may be obtained free by writing to the THEODORE PRESSER Co.

The list of operetta successes for juveniles is a long one and includes among others, *A Rose Dream, O Cho San or The Stolen Jade, Let's Go Traveling, Day Before Yesterday, Snow-White and The Seven Dwarfs* and the unique little sketch *In the Candy Shop.* Paul Bliss has written two novel little operettas *There Was a Little Girl* and *Rag-Tag and Bob-tail* and Geo. L. Spaulding's *The Isle of Jewels, Mother Goose Island* and *A Day in Flowerdom* are always popular. For performance by boys only there is the jolly comedy *The Pirate's Umbrella,* by R. R. Forman.

Those seeking Christmas entertainment material for juveniles should know of *The Crosspatch Fairies* and *In Santa Claus Land.*

Send for the circular "Presser's Juvenile Operettas" (free upon request) for a complete list and descriptions.

The THEODORE PRESSER Co. maintains a complete service on all types of juvenile musical entertainment material including action songs, cantatas and rhythm band music and will be glad to supply information or single copies for examination in any classification in which you are interested. Musical readings and pianologs, dramatic and humorous, both for juveniles and grown-ups are listed, with short descriptions, in a folder "Musical Recitations and Pianologs" which may be had free for the asking. Start now to prepare your programs and when the holiday period and the subsequent entertainment season roll around you will enjoy the results of a well-planned, fully rehearsed performance—a satisfied audience and a thrilled and delighted group of performers.

A VISIT TO GRANDPA'S FARM

By MATHILDE BILBRO

Not long ago we published a set of pieces by Mathilde Bilbro entitled *Priscilla's Week.* This publication is a very great success, so much so that suggestions were made that we publish a similar set for a boy. Miss Bilbro has written a new set of pieces which, to our thinking, is equally interesting and of about the same grade. This set is called *A Visit to Grandpa's Farm,* and the seven pieces are named as follows:—*Skinning the Cat—The Swing—The Fish I Caught—Grandma's Bluebird—Leaf Burning—Squirrels—* and *When Grandpa Was a Boy.* Each has an appropriate text and is accompanied by a drawing. The volume will be gotten out in a form similar to the *Priscilla* book.

The special introductory price in advance of publication for a single copy is 35 cents, postpaid.

This is our mission in life; to cause good music to be heard in the land.

—JEFFERS

CHRISTMAS MUSIC

The Christmas season, more so than any other season of the Church provides a wonderful opportun beautiful and effective musical The joyous message of this occas been used as a theme by countless down through the ages and eve throughout the Christian world th sage will soon again be carried o of music. From the lowliest church small hamlet or village to the m cathedral in the great city will be the angels' song of "Peace on Good Will to Men."

Surely no one who has the privile opportunity of taking part in this chorus will, through lack of prep deliberately hinder or limit his pa tion. Are you Mr. Choir Director, Organist, making the necessary ration for the musical celebration significant occasion? Have you your anthem, or carols, or cantat your choir? Have you arranged priate organ recital numbers for th ous services? In short, are you rig busily engaged in planning and pre all the Christmas music for which responsible?

If you are among the number wh not yet begun rehearsals, perha THEODORE PRESSER Co. can be of re ice in helping to supply suitable m Why not write us now outlining th of your musical program, and let o trained staff of clerks (many of hold responsible positions in churches) assist you in making priate selections? Our immense at your service. We carry all the cations of other houses in addition own large catalog and thus you a to secure from a single source an lications that you may desire.

A fine new cantata, *The Word nate,* by R. M. Stults, has just bee lished. Why not be the first one i community to sing this splendid Our folder, "Christmas Music," complete listing of anthems, ca vocal solos, vocal duets, pipe organ bers, carol collections, Sunday Services and suggestions for Ch entertainment programs. We will b to mail you a copy. Just send us card request.

OUR COVER FOR THIS MO

The scene on the cover of TH this month depicts Anton Rubinst his prime, playing before a distin gathering in the home of Vladimir silievitch Stassov. Stassov was a nent critic and writer of his day e a wide influence in the recognition works of Balakirew, Borodin, Cui, sorgsky, Rimsky-Korsakow and oth posers of the Neo-Russian school. truly a patron of the arts. Ossip a elma de Bisserie, the artist, whose portraits of celebrated men of af Europe and America are well everywhere, was a protege of S living in his home as a young man from his memory of an evening of stein's glorious playing that the sce the cover was painted.

In the group for whom Rubinste playing, music lovers will be able to nize such well-known Russian com as Rimsky-Korsakow, Glazounow, Cui, Balakirew and others. The re gentleman in the Russian blouse, in back of Rubinstein and a little left, is Stassov.

SERVED IN PUBLISHERS PRINTING ORDER

onth this space is given to the a few of the most important on which reprintings are neces- has been very gratifying that so music workers welcome a of those publications which, in rinted, indicate their merits have as to place them in the class of ers."

Two Part Treble Voices

Title and Composer	Price
Katy—*Wilson*	$ .10

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onal—*de Koven*	.12

Octavo—Mixed Voices

Cathedral—*Hahn*	.15

Music—Vocal Solos

Not Pass Again This Way Voice)—*Effinger*	.60
Not Pass Again This Way Voice)—*Effinger*	.60
y Deever (*Baritone*)—	.75

Book Publications

hian Song Cycle (*Low Voice*) *pross*	1.25
ews' Standard Graded Course *rade 1*	1.00

hian Song Cycle gives five songs by Elizabeth Evelyn Moore. are outstanding among the numbers Charles Gilbert Spross the vocal world.

Standard Graded Course, aring on our printing orders, is omed by the printers and the ause the sales of this great ational work are so large as big printings frequently. The of our stock of Grade 1 indi- thousands of beginners starting of the piano this season have

VED THEMES FROM THE GREAT MASTERS

For The Pianoforte

ndid advance being made by he schools and the introduction our homes have largely con- a better appreciation of the Naturally, this has led to a de- e part of those who play an particularly piano players, for rangements of these imperish- ies. To take an aria from a ra, a chorus from an oratorio from a symphonic masterpiece ribe it for piano playing so as within the playing ability of performer is, indeed, a work articularly when the original nd harmonies are largely re- ich is the purpose underlying gements in this album and the early intermediate grades rs who appreciate the value of in their pupils a love for the uld not overlook the oppor- ecure a copy of this work at advance of publication cash nts, postpaid.

IALS OF SCALE PLAYING

Twelve Major Scales

Form and Finger Them

Mabel Madison Watson

ing of the thumb is one of the tant things in piano playing. that this is undertaken, the order that no bad habits are that the thumb may be trained and flexible and the hand kept r carrying forward and back- the thumb. This is the founda- scale playing and of practical- age work. In Miss Watson's all of the necessary steps are rom the very beginning. This prove a valuable aid to any instruction, and it can be used ement to any course or as a for more advanced works. ial introductory price in ad- blication for a single copy is stpaid.

NEW MUSIC ON SALE

One of the things that will always help to maintain the pupil's interest in music study is the timely assignment of a new composition for study or recreation. Students feel that they are getting ahead when fresh work is taken up. What is by all means the best way for a teacher to meet this need is to have ready access to suitable material at all times during the teaching season. Our "New Music on Sale" ably takes care of this phase of the teacher's work. The plan is so well known to thousands of teachers that it scarcely needs to be described here, but it is, in brief, very simple and easily available. All that is necessary is a written request for "New Music", specifying the kind wanted—piano, voice, violin or organ—and the subscriber's name will be entered for a package to be sent each month until March. Settlement need not be made until the end of the teaching season (June, 1931) when all music not used may be returned and full credit will be allowed. The order may be cancelled at any time.

NEW MARCH ALBUM

For The Pianoforte

Paradoxical it may seem, but there is many a good march that cannot be "marched to." When a march is played by a band, or by an orchestra, there is many a case in which the step is marked entirely by the percussion instruments. When one plays a march on the piano alone, the percussion instruments are not present and the rhythm must in some way be carried by the piano, or the march is useless. In our book of *Indoor Marches* we tried out very successfully the experiment of writing the left hand parts of all the marches in such a manner that they kept the rhythm going, and it is chiefly due to this that the book has been so successful. Our new book, which will contain a very great variety of marches in all styles, will follow this same principle.

The special introductory price in advance of publication for a single copy is 30 cents, postpaid.

JOAN OF THE NANCY LEE

A Comic Opera In Two Acts

Book and Lyrics by Agnes Emelie Peterson

Music by Louis Woodson Curtis

This new operetta is now complete in all details including the libretto and stage business, and the work is now in the hands of our engravers. We can recommend it very highly to amateur societies that have had some previous experience in operatic production. It is not over elaborate; but it has a real professional touch and will be thoroughly enjoyed by intelligent amateurs.

The special introductory price in advance of publication for a single copy is 60 cents, postpaid.

TWELVE TUNEFUL TALKING SONGS

Musical Readings for All Occasions

By Clay Smith

Always a most pleasing feature of an entertainment program, the musical reading, recitation or pianolog has enjoyed increased popularity in recent years. In the always-welcomed concert company conducted by the late Clay Smith these "talking songs" were invariably the "hit" of the performance and the two volumes previously published containing these "talking songs" have been eagerly sought by those who possess talent for this fascinating method of entertaining. The new volume will prove equally successful, we are sure, as the individual numbers included in it have all been tried and tested in actual performances of the above mentioned concert company. While the volume is in preparation single copies may be ordered at the special advance of publication cash price, 50 cents, postpaid.

MAKING PROGRESS

My Second Efforts in the Piano Class

Piano Class Book—No. 2

To the many who have subscribed for this work in the short time that has elapsed since the initial announcement of its forthcoming publication we are glad to report that the work of preparation is going forward rapidly and in a very short time the book will be ready for delivery. We are well aware of the demand for this work to continue with the study so pleasingly begun in the immensely successful *My First Efforts in the Piano Class* and will lose no time in completing the mechanical details of its production. There is still opportunity to obtain single copies of this work at the special advance of publication cash price, 35 cents, post paid and this offer will remain open until the book is placed on the market.

TEACHING THE PIANO IN CLASSES

We are compiling a booklet of suggestions and instructions to teachers who are about to take up class work in piano teaching. In order to make this a thoroughly practical work, we have consulted a number of experts in the matter who have given us the benefit of their ideas. A teacher who uses our piano class materials and who follows the prescriptions given in this new volume should be able to conduct piano classes with entire success.

The special introductory price in advance of publication for a single copy is 25 cents, postpaid.

PENITENCE, PARDON AND PEACE

A Lenten Cantata

By J. H. Maunder

For a number of years, this cantata has been considered a standard in the library of every well-equipped choir. Each season sees an increasing number of renditions of this beautiful work which is so peculiarly adapted to the Lenten season. We now have in preparation a brand new edition of this cantata to be added to our series of standard works of this type. Special attention is being given to the editing, insuring choir directors and organists of a superior edition in every respect.

At the special introductory price, in advance of publication, of 35 cents a copy, a single copy may be ordered, with the assurance that the edition will be ready in ample time for the next Lenten season.

LAST WORDS OF CHRIST

A Lenten Cantata for Tenor and Baritone Solos and Quartet or Chorus

By Charles Gilbert Spross

This is one of the most melodious and at the same time expressive Lenten cantatas that we have ever seen. Although Mr. Spross is well known as a song writer, he has a special gift for the writing of vocal music in four parts. His chorus numbers are always exceedingly well put together. This new Lenten work sounds as though it had actually been a "Labor of Love" with the composer. It is not difficult of production, and should be learned in a reasonably short time by any well equipped choir; but it will certainly "make good" wherever it is sung.

The special introductory price in advance of publication for a single copy is 35 cents, postpaid.

INSTRUCTOR FOR SCHOOL BANDS

By C. S. Morrison

Work is now progressing rapidly upon this fine book, and those who have waited so patiently for it will undoubtedly be glad they did so because the book is to be considerably enlarged and enriched. We aim to make this book the best of its kind ever issued.

The special introductory price in advance of publication for each instrumental part desired is 30 cents, postpaid.

ADVANCE OF PUBLICATION OFFERS WITHDRAWN

But one little book is withdrawn from the "advance of publication offers" this month but, judging from the many orders that have been received for it in the short time it has appeared in these "offers", it will supply a real demand.

Modulation by Preston Ware Orem is a little book that tells the organist how to go "by the shortest route" from a voluntary in one key to a hymn tune in another and illustrates many other modulations that will be handy to know, especially for pianists and organists. This is all told in simple language that can be understood by anyone who has an elemental knowledge of music. This book is now ready for delivery. Price, 25 cents.

LET THE ETUDE DO YOUR CHRISTMAS SHOPPING

Many of our music loving friends obtain all of their holiday gifts by securing subscriptions to The Etude Music Magazine. Simply collect $2.00 for a year's subscription and send to us with your choice of premium. All merchandise is standard and is guaranteed by the manufacturer. Drop us a post card for descriptive circular showing all gifts.

ADD TO YOUR INCOME BY SECURING ETUDE SUBSCRIPTIONS

Thousands of music lovers add largely to their income through securing subscriptions to The Etude. You have a large circle of musical friends who should be regular readers of our publication and whose subscriptions can be obtained with very little effort on your part. A post card telling us you would like to represent The Etude will bring quotations, supplies and all necessary information.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912

Of *The Etude* published monthly at *Philadelphia, Pennsylvania for October 1, 1930.*

State of *Pennsylvania* }
County of *Philadelphia* } SS.

Before me, a *Notary Public* in and for the State and county aforesaid, personally appeared *D. W. Banks*, who, having been duly sworn according to law, deposes and says that he is the *Treasurer* of the *Theodore Presser Company*, publishers of *The Etude* and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption required by the Act of August 24, 1912, embodied in section 411, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher *Theodore Presser Company, Philadelphia, Pennsylvania.*
Editor *James Francis Cooke, Philadelphia, Pennsylvania.*
Managing Editor *None.*
Business Managers *None.*

2. That the owners are:

Theodore Presser Company, Philadelphia, Pennsylvania
Estate of Theodore Presser, Philadelphia, Pennsylvania
James Francis Cooke, Bala, Pennsylvania
Presser Beneficial Association, Philadelphia, Pennsylvania
The Presser Foundation, Philadelphia, Pennsylvania

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: *None*

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

(Signed) D. W. Banks, *Treas.*

Sworn to and subscribed before me this 1st day of October, 1930.

Seal John E. Thomas, *Notary Public.*

(My commission expires March 7, 1933).

How To Keep Wrist Relaxed in Playing Arpeggios

By Lulu D. Hopkins

When practicing arpeggios it is necessary to study the condition and position of the wrist in order to discover means to keep it relaxed. The following directions will be found helpful:

1. Practice arpeggios with an up-and-down movement of the wrist (lifting the fingers only sufficiently to get them to the desired keys). The wrist exercise should consist of a down movement at the first note, an up movement at the second note, a down movement at the third note and an up movement at the fourth. These movements should be made gently and easily instead of abruptly and violently, and the finger should cling to each key as it is played. Practice arpeggios several times in the above manner and afterwards vary the degrees of the wrist motion as follows:

(a) Practice exercise through with each hand alone, using a full motion, moving the wrist several inches up and down.

(b) Play exercise with each hand alone, employing a moderate motion of the wrist, say, about one and one-half inches.

(c) Practice exercise moving wrist up and down only one-half inch.

(d) Practice, following the above rules and playing with both hands.

2. The above rules call for one movement of the wrist, either up or down, for every note played. Now add further variety and aid control by practicing the same exercise and playing two or more notes before making any change in the position of the wrist.

(a) Play two notes with one position of the wrist; move wrist down at the first note and keep it down while playing the second note. Move it up with the third note and keep it up while playing the fourth note.

(b) Make the wrist stay in one position (that is, as regards movements up and down) while you play three notes; change the wrist positions at the fourth note and keep it in the new position while playing the two notes following, and so forth.

(c) Now play four notes with the wrist in one position. Make the change in the position of the wrist when you play the fifth note (make movements gently without any jerking). The object of these exercises is to enable one to become conscious of conditions favorable to relaxing the wrist and to gain independence of all parts called into action.

Practice all the above exercises with different degrees of force: loud, medium, soft. Lift finger more when playing loudly.

Silent practice can also be applied here. When practicing these exercises silently (on the surface of the keys) cling to each key and do not allow the finger to slip from that key until another finger is placed upon the next key to be played. When the finger is clinging to a key, see that it is clinging independently with the individuality that can be cultivated sensitively with the nerves in tip of the finger. When you push the keys, in order to hold them down, you clog the other parts, so as to mar the independence necessary for their skillful use in getting about the keyboard.

DECEMBER, ANOTHER REMARKABLE ETUDE

We endeavor to make every Etude as fine as possible; but naturally some issues are better than others.

It so happens that our December Etude will contain a galaxy of material so interesting that even old Etude readers will consider this a memorable issue.

It will be a fine number with which to start that Christmas gift subscription for a friend that you have had in mind. Here are some of the valuable December features.

Amelita Galli-Curci:

In a spicy, entertaining article Mme. Galli-Curci shows up the humorous high-lights of opera, telling "Why I Left the Operatic Stage."

Music in the Startling Seventies:

Mary Turner Salter, noted American composer, gives some fascinating recollections of her musical girlhood.

When Every Gentleman Was a Musician:

G. L. Rothery, an English critic, takes us back to the delightful days of Samuel Pepys. Illustrated with Master Art Works, this story reflects the music life of that striking period.

M. Isidor Philipp:

Europe's most celebrated master of pianoforte playing writes on "Getting Practical Pianoforte Results Rapidly.

Mark Hambourg:

This great Russian pianist writes on "Fifty Melodies That Will Never Die."

Mme. Cecile Chaminade:

The most famous of women composers has written especially for this issue a master lesson upon her most noted compositions, "The Scarf Dance" and "Autumn."

World of Music

(Continued from page 761)

THE METROPOLITAN OPERA COMPANY has announced that it will this season try the giving of performances in suburban theaters at reduced prices. A good missionary effort; for many, hitherto denied, will thus hear opera and acquire a liking for it.

THE RADIO CENTER OF THE WORLD is the name to which Camden, New Jersey, was dedicated on September nineteenth, which the mayor of the city proclaimed to be a holiday in honor of the concentrating of the entire resources of the RCA-Victor Company—including manufacturing, engineering, research and distribution—in that city. The gala day closed with a dinner at the Walt Whitman Hotel, with a broadcast over a national network of the program, on which some of the speakers were Secretary of Labor James J. Davis; Secretary of Commerce Robert P. Lamont; Governor Larson and Senator Baird of New Jersey; and A. E. Robinson of the Westinghouse Electric Company. Vocal numbers were furnished by Richard Crooks and Frank Crumit, to which were added selections by the Victor Recording Orchestra under the baton of Nathaniel Shilkret.

THE SEVEN HUNDREDTH ANNIVERSARY of the birth of Walther von der Vogelweide, one of the most famous of the mediæval Minnesingers, has been celebrated in Austria. His melodies were recently sung before the City Hall of Vienna, by a chorus of six hundred men.

AUTOMATIC REPRODUCING PIPE ORGANS, playable also by the usual organist, have been introduced into the schools of New York City, as a principal adjunct to the courses in musical understanding and appreciation.

THE GORDON MUSICAL FOUNDATION is a new movement with activities on Music Mountain, Falls Village, Connecticut. Its purpose is announced as the providing of "low cost instruction (in the summer) under the best of teachers, for deserving young musicians, largely those members of the finer musical organizations who are unable to pursue properly their studies privately." Information may be had through L. Porter Moore & Associates, 441 Lexington Avenue, New York City.

THE PHILADELPHIA GRAND COMPANY opened its present season o 16th, with a gala performance of "A Anna Roselle in the title rôle. S scenery and settings had been provided. Littlefield Ballet added an oriental g the splendid pageantry of the triump scene. It was followed the next wee notable performance of "Le Jongleur Dame" with Mary Garden in the name

MODERNISTIC COMPOSERS seem borne their bitterest blow from a leading musical critic, Harvey Grace, who has Schönberg's "Pierrot Luniare," now bu years old, already "shows its age." T this music, written "to be completely only in the future," appear to have of "its future behind it," if one may another's slight cynical phrase.

MRS. EMMA LOUISE ASHFORD, ly known composer of church music, d home in Nashville, Tennessee, on the second of September. Born in New ware, March 27, 1850, she began organ at twelve. Her best known *Task*, sold three-quarters of a million c

COMPETITIONS

THE NATIONAL FEDERATI MUSIC CLUBS offers the followi to American Composers: $1000 for phony or Symphonic Poem; $50 Three- part chorus for Women's and $500 for a Trio for Violin, Vi and Piano. Competition closes D 1st,. Particulars may be had fr Virginia Anderson, 22 Rhode Island Providence, Rhode Island.

THE EDWARD GARRETT McC MEMORIAL PRIZE of one thousan lars is offered for a composition f quartet and orchestra. The com closes December 31, 1930; and full ulars may be had from Arthur L. 1520 Spruce Street, Philadelphia, P vania.

AMERICAN COMPOSERS are to be on the programs of the New Jersey with Rene Pollain as conductor. The ment is ready to consider scores for 1930-1931 season; but, before forward composers should communicate with t tary, New Jersey Orchestra, 4 Central Orange, New Jersey.

Educational Study Notes

(Continued from page 815)

many compositions his songs find an especially cordial reception. This love song, written for John McCormack, is in his characteristic vein. The shift to triple time, for the refrain, was a happy thought.

How many expressive words the poem contains! "Limitless," "ache," "famished" and "ecstasy" should all be carefully stressed.

Souvenir of Antwerp, by Harold E. Owen.

Antwerp, one of the oldest and loveliest of the cities of Belgium, is located not such a great distance from Brussels, the capital. You will be interested to learn that this tone-picture is inscribed—that is, dedicated—to Charles M. Courboin, the great Belgian organist who was born in Antwerp in 1886, and who for some years has made America his home.

The first section is quiet and melodious. The right hand, taking the melody, cannot play in too *legato* a style. Then comes the middle section; here the tempo quickens, the volume increases, and presently a strong climax is attained, for which most of the resources of your organ can be called into use. After a fitting descent from this emotional peak, the first section is repeated, followed by a *codetta*.

Mr. Owen directs the music department of a prominent normal college in Indiana.

I Love Life, by Mana-Zucca.

Do you seek some magic potion which will medicine away the doubts and cynicism which life often arouses in the best of us? Here it is. Here is a song, the work of one of America's most brilliantly gifted composers, that simply effervesces with what the French call "joy of living." Full, free tone; sharply enunciated consonants; most of all, what for want of term we call "soul;" these are the elem must go into your interpretation of this number.

The middle section must be made t clearly with the ones before and after it.

Hungarian National Dance, No. Géza Horváth.

A brief mention of Géza Horváth app the October, 1930, issue. Here is a brill ber, intensely Hungarian in rhythm an which lends itself magically to four-h formance. "Team work"—the soul of d ing—is more difficult than usual in this c Messrs. Primo and Secondo must feel t shifts in tempo alike and simultaneously. abandon" is the phrase descriptive of ho garian music at its liveliest should be pla unemotional performance of such music be about as appealing as hearing the ove "William Tell" played on the jew's-harp.

Russian Dance, No. 2, by Fritz mann.

The first theme of this unusual violin strikes the melancholy note which is heard in all things Russian. It is to slowly and, for the most part, softly comes a theme of wild impulsiveness rhythm and mood of the dance call or *gopak*. You may recall that Mode sorgsky composed a dance of this name.

Certainly contrast abounds in M. H piece. The repetitions of the two secti tioned, plus the addition of a little new fill out the form very satisfactorily.

"Music is one of the foremost cultural mediums of our proletari society. It would be contradictory to our policies to encourage our musi cians and composers to keep to the bourgeois tradition of looking alway on a market and 'what the public wants,' which is nothing less than com mercialization of creative thought. Our principle is to keep to the ideolog of a new culture to come."—Anatoly Lunacharsky, *the Soviet Com missar of Fine Arts.*

Letters From Etude Friends

umbering the Notes

UDE:

ng beginners I select an album eces in simple rhythms, written five notes only of the scale. the pupil to keep his eyes on the s hands are not obliged to move the keyboard.

m the letter names of the white ve him pick out the *c's* and *d's* us octaves. I also teach him the the fingers, 1, 2, 3, 4, and 5. lth the thumb.

arned these facts, he is ready piece. I have him put his right D, E, F, and G. I then write the he finger over each note and he, plays the corresponding finger. the same with the left hand. As I gradually omit writing in number and make him work it When there is a skip of a third, th I mark in one or more little x"—to represent the number pped. These I gradually omit.

step is to substitute the Roman presenting scale degrees in place ers of the fingers. This causes y at first in the left hand, as the for the fingers becomes I. II, but the child soon gets used to

the location of the letters on only to find the key-note and of the piece, not for the sake themselves. For I believe in the notes of a scale as numbers s letter names.

tages of the above method are

have a piece at his first must wait a month ay thereby lose interest.

resents for him a certain scale and not a mere letter

his little piece in any key, always the same; but let- for each key. In this way In C♯ and F♯ major as well as eys, and later on will not be when he has to play pieces ose keys.

portant of all is the fact that ink and think musically and ac- he has to recite the scale num- note, each hand alone, before two hands together.

take a little longer than the usual way, but a young child has several years ahead of him and first impressions are strongest.

When he plays hands together he can say the left-hand scale number, then the right hand, and later can count aloud. In this way he is obliged to use his brain continually in one way or another, which makes for mental as well as musical discipline.

Of course such theoretical explanations as the staff, formation and values of notes, as well as technical principles, such as action of the fingers, are taught later at the proper time. In the meantime he is playing some little pieces, even though he may not understand the full explanation of all he does.

HARRY G. STARR.

The Business Woman and Music

TO THE ETUDE:

I am thirty-eight years of age and in business from eleven in the morning until nine-thirty at night. Besides I take care of my five-room apartment. Last June I began taking lessons. Now, in seven months, I have gone through Matthews' Book No. 1 and am now at the last page of Book No. II, can entertain with seven different parlor (easy) pieces, all from memory, and can play anything for grades two and two and a half.

My teacher deserves full credit for what I have accomplished as she is taking special pains to find what a pupil of my age most needs. She did not take me as a pupil, though. I took *her* as a teacher. She was very nervous at first until she saw that even I, encumbered as I was with business and age, could learn enough to be a credit to her. Since then she has taken on two more adult pupils.

I do not write this in a spirit of boasting but to help someone who is afraid to take the step which I took.

MAUD BARTEL.

A Message from a Mother

TO THE ETUDE:

The message I would give to music teachers is this: In your zeal for curved fingers, correct position of wrists and arms, and correct fingering, do not forget to train the *mind*. After all, the piece is the thing. Try to understand the musical thought of the composer and call the attention of the pupil to the beauty of its expression in the varied phrases and movements of the piece.

CLARA R. BETE.

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Musical Books Reviewed

Short Studies in Musical Psychology

By Charles Hubert Farnsworth

We approach music from the concert hall; we approach it historically from the Middle Ages; and we approach it from the small harmonica we buy at the five and ten cent store. But here is a new approach to music, from the nerve cells of our brains, after all the cradling place of the tonal art.

It is a touchy business, imprisoning the faint flow of sound in the cells of the brain. Yet here are minutely yet delicately explained the manner in which music gets in at the eyes and ears and out through the fingers and the relationship of tone with reason, habit, feeling and memory.

These labyrinthian rooms of the mind we find are fit home for the infinite variations of the tonal art, where they may increase and expand indefinitely.

45 pages.
Price: $1.50.
Publishers: Oxford University Press.

Legendary Germany, Oberammergau and Bayreuth

By Regina Jais

One who tours these lands of history and romance through the eyes and pen of another, is entertained and enlightened by the intimate knowledge and charming, friendly style of this author. The apparent delight and pleasure which she derives from her experiences is written into every line.

The legends of the Rhine and its medieval castles, picturesque Bavaria, and the "Gemütlichkeit" encountered everywhere, inimitable Munich, are all painted in lovely word-pictures. The quiet simplicity of Oberammergau and the Passion Play never changes and is retold by one who delights in every moment spent in the little village. The scent of roses from a window box beneath a shrine outside the author's bedroom window seems like a fairy story come true.

Bayreuth and Richard Wagner, two names linked together forever in our memory, the memorable story of the Festspielhaus, the courageous spirit of Wagner living forever in the hearts of those carrying on his tradition, all form a fitting climax for this thoroughly enjoyable travel story.

206 pages with illustrations.
Price: $2.50.
Lincoln MacVeagh, The Dial Press.

The Elements of the Free Dance

By Elizabeth Selden

This book is the contrast, distinctly drawn, between the free dance and the ballet. It is the stressing of creation rather than reproduction, of expression rather than technic, of rhythm rather than mathematics.

In the free dance one feels, and therefore one dances. And the simpler the transition between the feeling and the dancing, the better the dance.

Some very convincing sketches point out, in contrast to the ballet figures like strangely bristling weather vanes or fire crackers exploding, the naturalness of the free dance forms, closely related to the characteristic forms of nature, such as the unfolding and the drooping of flowers.

Bare feet are a characteristic of such dancing and symbolize the putting off of all artificialities and needless restraints.

163 pages.
Price: $1.50.
A. S. Barnes and Company.

Masters in Miniature

By George C. Jell

If a little academic in style, nevertheless the well-rounded sentences, the even flow of ideas, the careful choice of words are restful to the reader seeking facts rather than ill-digested opinions. The book gives one a sense of the author's having devoted many years to wide research in order to cull just the information necessary for each particular character.

Never does he waste a word; never does he repeat a fruitless legend. Thus he accomplishes the unusual feat of making vivid to our minds twenty-five masters of music within the covers of a moderately small book.

Clever pen sketches.
Pages: 278.
Price: $2.00.
Publishers: Barse and Company.

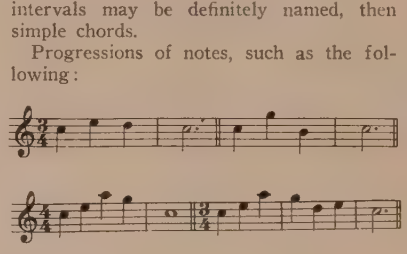
MARY JONES' HIGH "C"—AND ITS STARTLING EFFECT

Teachers' Round Table

(*Continued on page 785*)

represent steps and half-steps. From this, intervals may be definitely named, then simple chords.

Progressions of notes, such as the following:



should then be written down by the pupil from hearing them played. As facility is gained, these may gradually become more elaborate. Eventually, you may derive the ear-training exercises from themes that have occurred in her pieces, slightly changed in rhythm, intervals and perhaps in key.

You ask also about how to use the damper pedal in certain pieces by Handel, Mozart and Poldini. I cannot specify the pedal markings in detail, since there is not space to quote the music, but I shall give a few general directions.

Remember that Bach, Handel contemporaries had no pedals wh the claviers for which their m written; hence in their works may be used solely to emphasize an occasional chord, never when ring of the melody results.

Coming to Mozart, who used th forte in his later concerts, the be more often employed, but neve interferes with perfect clearness.

In the works of the distinct composers from Beethoven on present time, the pedal becomes a more necessary factor. In gene ever, (1) depress the pedal sligh rather than directly with, a no to be sustained; (2) change the each change of harmony; (3) melodic progression of notes be In regard to (3), however, bear that there are no dampers wha nearly all the notes of the highe taves, since the vibrations of th last so short a time; hence the be used with more freedom in with these and a few contiguous

Master Discs

(*Continued on page 780*)

a well-rounded performance of this popular opera. The singers are all good and each one moulds his or her characterization without undue exaggeration, which is as it should be in recording. Valente in the title rôle, measured from European standards, is an excellent *Canio*, yet to us in this country who have heard such vocal interpretations as Caruso's his performance must perforce seem lacking. Granforte, as *Tonio*, realizes the most individual interpretation, for his is a particularly fine portrayal of this character.

It was Ernest Newman, the eminent English critic, we believe, who pointed out, in writing about opera in English, that such a story as "Pagliacci" with its swiftly moving action makes an ideal opera. Needless to say it is the same attribute which makes it an ideal opera for recording.

Violin Recordings

GEORGES ENESCO, one of the most admirable contemporary violinists, has recorded for our pleasure two movements from a work, presumably a vio ata, by Gaetano Pugnani (disc 50235D). Pugnani was a eighteenth century violinist, a pupil Corelli and Tartini. History that to him "more than to any othe of the violin appears to be due vervation of the pure grand style Tartini and Vivaldi, and its transm the next generation of violinist music is distinguished for its melod and poetic refinement. The reco excellent both for balance an quality.

Boccherini, a contemporary of is perhaps better known today. just why one cannot say. He wa list. As a composer, he too foll the steps of Corelli, Tartini and Casals, eminent 'cellist of today. attention to two movements from Boccherini's compositions, appar sonata, on Victor disc 7258. The ing is clear but the balance is between piano and 'cello as the times quite overwhelms the former

Rubber Bands for Scales

By Eloise Cooper

By accident the writer discovered the possibilities of improving scale playing with the simple device of a rubber band. It had long been a hobby of hers to wind a rubber band around her fingers; one day she forgot and practiced with the band on. It twisted around the fourth finger once with the remaining portion encircling the other fingers. In this way the hand was brought to an excellent position for scale playing, and the fingers, before so awkward in their medium length, we surprisingly nimble.

This device is also excellent for ing strength to weak fingers. It fort to spread the weakest of rubb and that very effort strengthens cles in a short time. Ten a day with a rubber band around gers brings real results. Be care this work gently. At the first strain, stop instantly and resum only when rested.

Aims for the Serious Student

By W. L. Clark

1. To know the lives of the great composers.
2. To know some of the best productions of the greatest masters of music.
3. To be thorough in interpretation.
4. To be accurate in note reading.
5. To know the best music magazines.
6. To enjoy playing to an audien
7. To appreciate the value teachers.
8. To be adept at scale-playing.
9. To keep accurate time.
10. To study music for a deeper edge of beauty.

The Christmas Party

(Continued from page 778)

emed to him that the beauti-
e boy Jesus glowed with life.
ough he was in the presence
y who was his friend. He
y for prayers, but it came to
lovely tree, all the presents,
ncing and the grand party
ause Jesus was born. His
at the thought and, looking
red, "Thank You" as he fell

an angels who watch sleep-
smiled, for they saw those
sprout little wings and fly
rough the stars to heaven.

etly.....Beaumont
Selections to be Used
Troïka.....Tchaikovsky
gin reading story)
Christmas Eve....Reinecke
O Holy Night.....Adam

Piano Duet: *Angelus* (Christmas Bells) Gounod
Piano Solo: *Around the Christmas Tree*..Risher
Song: *The Christmas Tree*, Mrs. Crosby Adams
Piano Solo: *Christmas Fantasia*..Mueller
Piano Solo: *Dance of the Candy Fairy*..Tchaikovsky
Piano Duet: *Coming of Santa Claus*..Eyer
Piano Solo: *Mazurka in A Minor*..Chopin
Piano Solo: *Concert Polonaise*....Felton
Piano Solo: *Minuet Antique*...Boccherini
Piano Solo: *Gavotte in G Major*....Bach
Piano Solo: *In Sunny Spain*.....Ewing
Violin Solo: *Adoration*.....Borowski
Piano Solo: *Venite Adoremus*...Bernard
Christmas Hymns:
O Little Town of Bethlehem
Hark the Herald Angels Sing
It Came Upon the Midnight Clear
Piano Solo: *Slumber Sweetly*..Beaumont

Music for the Crippled Child

By Annette M. Lingelbach

a definite claim on the crip-
Two such children (of the
intance) have accomplished
:.
ild is a little girl of eleven
rm is paralyzed, but whose
untouched. So far she has
s and octaves and can play
tempo. The triads, for in-
earned with great difficulty,
could not depend on any
the arm, but only on itself.
s were transcribed into the
e program of entirely left-
was given before the music
t success. Of course, half
ies were surmounted chiefly
n had grit and persistence
become as proficient as the

ittle girl was only eight and
are case not often found.
She staggered a great deal when walking, could not always be understood when talking because of the thickness of her enunciation, and, through favoring her left hand, had almost made it too weak for use. However, she possessed a very good mind and was docile and imitative at the piano. One summer's study enabled her to use her left hand freely and well. She has progressed in a study which will, no doubt, give her many years of pleasure Moreover, she can now be more in communion with other children because of her ability in this art. She has continued her music all through this year and is gaining more and more in the use of her weak left hand.

If music could achieve this much for two little girls with crippled arms, what can it not do for other crippled children who have the ability and desire to study its many beauties?

Wagner and the Ducks

By G. Albert Selkirk

ve of animals extended even
luck. A trip on Lake Mag-
ed for him because, accord-
e wrote to Uhlig (quoted by
fowls and ducks were "so
nd then left to the most cruel
the revolting unfeelingness
o had this sight constantly
yes again filled me with

elf treated ducks with great
Praeger records that while
ok a daily walk in Regent's
re, at the small bridge over
the ornamental water, would he stand regularly and feed the ducks, having previously provided himself for the purpose with a number of French rolls—rolls ordered each day for the occasion. There was a swan, too, that came in for much of Wagner's affection. It was a regal bird, and fit, as the master said, to draw the chariot of *Lohengrin*. The childlike happiness, full to overflowing, with which this innocent occupation filled Wagner was an impressive sight never to be forgotten. It was Wagner you saw before you, the natural man, affectionate, gentle and mirthful."

Silent Sight Reading

By Marion Cossitt Brackin

estion for learning to read
without the discouraging
mistakes, is to seat oneself
ace the hands on the key-
through the entire new
n this way one gets a better
idea of the theme; one finds the study more of a challenging adventure; the interest is heightened; the appetite is whetted; and familiarity with the notes is assured. This is good for the beginner as well as for the advanced player.

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ATTENTION
Girls and Boys—who are interested in your school band or orchestra, and we know that you all are, turn to page 783 of this issue, and read the announcement of a very interesting contest, which begins this month. Perhaps you will be one of the lucky winners of these fine instrument prizes.

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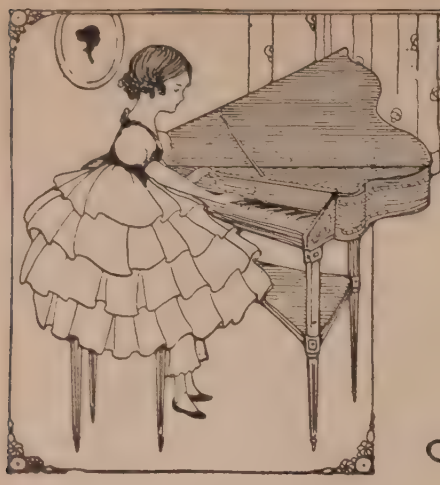
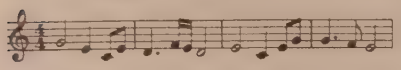


JUNIOR ETUDE

CONDUCTED BY ELIZABETH A. GEST

??? Ask Another ???

1. What was Mozart's middle name?
2. When was Liszt born?
3. Who wrote the opera "The Mikado"?
4. What is the Italian musical term for "suddenly soft"?
5. From what country does the folk song *"All Through the Night"* come?
6. From what is this taken?



7. What is the dominant of the relative minor of the key that has five flats?
8. Give a diminished fifth from C sharp.
9. What finger comes on C sharp in the left hand in the scale of F sharp minor?
10. Where is Handel buried?

(*Answers on next page*)

The Metro-Gnome

By W. O. Miller

You've heard of gnomes and pixies,
Hob-goblins, fays, and nixies,
The fairy-folk that people every dark and dewy wood;
But lately I've discovered
A little elf that's hovered
In a pyramid so tiny you just wonder how he could.

Now this is what the fact is,
Each time I start to practice
Somehow my mind and fingers from the keyboard seem to roam,
'Til, from his little hovel,
With the strangest-looking shovel
A-swinging to and fro appears this fussy little gnome.

Then I get awful frightened
And think this goblin mightn't
Decide to stay indoors unless I charm him with my piece;
So I play something furious,
But still his shovel curious
He waves about, and stamps his foot, as though he'd never cease.

Although I feel like crying
I show him that I'm trying
To play just like he wants me to, although I'm nearly dead;
But if a feeble finger
Should for a moment linger,
He swings that shovel harder still and makes me push ahead.

Ha! Ha!
Now watch him, for I'm certain
His hands are tired and hurtin'
From swinging that old shovel, just as reg'lar as a clock.
His swaying's getting slower,
His shovel's dropping lower,
It stops! He's gone asleep! I'll tiptoe out! No more tick-tock!

Winning the Game

By Jo-Shipley Watson

Tinker Tom is an idle fellow. He lives close under the white keys of your piano. He chuckles and shuffles along with Mary Ann when she feels lazy and doesn't want to work. He squints through the cracks between the keys when she says, "I can't play that!" He winks knowingly when she cuts her practice hour. He laughs rudely at the lesson when Mary Ann stumbles through a bad half hour, and he embraces her fondly when she gives up. For Tinker Tom loves a lazy student.

Now Sloppy Sam is Tom's first cousin. He slides along the music page and seems very cheerful when you slip the wrong finger over. "Just bluff along," says Sloppy Sam. "I quite agree any finger will do, dear Mary Ann." "Rests? Rests are nothing. Dear me—never mind!" Jingle, jangle, one—two—three, on and on goes lazy Mary Ann. "No one knows,"

The Board full of Tacks.

says Sloppy Sam and "What difference does it make?" says his cousin, Tinker Tom.

Now Judy Judge came in one day and in her bag she carried tacks and a hammer. Under her arm was a square board. She frowned and scowled at Mary Ann. "I'm going to attend to this practice business. Now begin!" she said to the frightened Mary Ann. Judy Judge laid her board upon the floor, then pulled out her tacks and her hammer. "For every mistake I shall put in a tack, like this!" Bang! Bang! And bang-bang!

The Board with only one Tack left.

She hammered and she hammered. "It is good to *see* your mistakes if you can't hear them!" shouted Judy Judge to Mary Ann. "See, the board is quite full!" Then Mary Ann hid her face in the old music book and cried. "Come, cheer up, my dear, tomorrow will come again and I will *pull out* a tack for every mistake you *correct*."

"Oh, I'm so glad!" said Mary Ann.

"Try to do it better each time," said Judy Judge. "We shall see who wins the game."

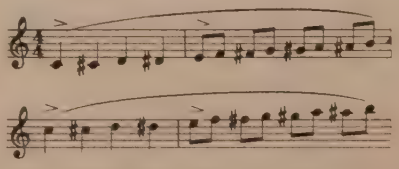
Mary Ann has practiced carefully every day since.

Sloppy Sam has run away and Tinker Tom, his cousin has gone to visit in another town. Judy Judge still comes and pulls out tacks and Mary Ann is very happy because there is only one tack left in the board. When that comes out, Mary Ann wins the game.

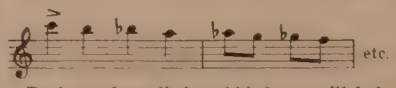
Rabbit-Hops

By Olga C. Moore

Ruth Jean enjoyed practicing chromatic scales but they were uneven and bumpy. Her teacher suggested "rabbit-hops" to



help take out the kinks, and Ruth Jean's chromatic scales became smooth and flowing. How she laughed as she imagined herself to be the little rabbit hopping over the keyboard, with four slow tones then eight quick ones. Later on she could play the whole length of the scale with both hands without slowing up, and afterward even learned to play chromatic scales in triplets, through three octaves. She always accented the first tone of the triplets.



Perhaps these little rabbit-hops will help you, too.

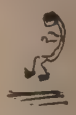
Thanksgiving Comes this Month "Say It With Music"

Voice Music

By Leonora Sill Asht

We may truthfully say that th of music was dancing. For st the bygone days tell us that ou forefathers expressed their em movements of the body before pressed them in sound.

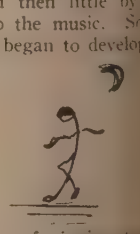
When primitive man was angry leap in the air and gnash his teet



he was sorrowful, he would si ground and rock himself to and f he was glad and happy he would the moonlight, in the firelight, in light, keeping time with his h feet.

But these motions were not e satisfy his longing for expressio

Very soon the movements and began to be accompanied by a of humming. This developed int or song; and then little by lit were fitted to the music. So th voice of man began to develop.



The history of singing touch every phase of life down through

First; there was the rude ch accompanied dancing. Then Greek poets, who half sang, ha their poems of great deeds to the the lyre. Then came the Son Temple, the Psalms of David a ligious music of the Jews, which all clustered around the Temple salem.

Some of the loveliest songs about in all history are those of of singers in Europe. There trouvères and the troubadors and the minnesingers in Ger wandering musicians, who trav town to town, gathering up the of the people from word of translating these into song.

There was another set of Germany called the Meistersing were those who sang of great d accompaniment of the harp.

(*Continued on next p*

JUNIOR ETUDE—*Continued*

ittle Biographies for Club Meetings

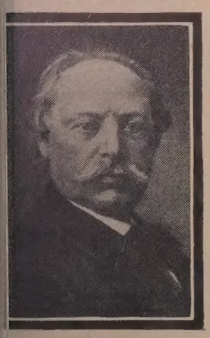
35 — *Hungarian and Czecho-Slovakian Composers*

ith the Little Biography Series veral modern English composers, onth it includes several modern and Czecho-Slovakian com-

e all these modern lists could onger by adding more names, re are always many composers writing, but it is difficult to times whether or not they are considered great composers and enough to be included in such efore it is well to include only are already considered impor- hough they are still living.

Bohemian composer is *Fred- ana* (1824-1884) whose name as well-known to juniors as s. He was a pupil of Franz like Beethoven, became deaf. mous composition is the opera, red Bride," which is a picture n life.

vořák came in the regular series (in November, 1929) and will ot be included in this list.



0—CARL GOLDMARK—1915

dmark was born in Hungary in ied in 1915, but he spent a good life in Vienna. His best known s are the melodious overture ra, "Sakuntala," and the sym- l "The Rustic Wedding," which any charming and simple mel-

Ernst von Dohnányi (pronounce Don-yon-yi) was also Hungarian, was born in 1877 and is still living. He is both a pianist and composer. He has toured both Europe and the United States as a pianist and has also conducted some of our symphony orchestras.

Georges Enesco was born in Roumania in 1881, and is still living. He is another musician who has excelled in more than one branch of music, for he is a famous violinist as well as composer and conductor. He, too, has toured in the United States, and has sometimes appeared as violinist, conductor and composer in the same concert!

Béla Bartók, Hungarian, was born in 1881, the same year as Enesco, and is still living. He became very much interested in the folk-music of his own country (not the Gypsy music) and spent a great deal of time among the peasants, investigating and collecting their folk-songs. He has used some of these melodies in his compositions. His writings are cast in the "modern" style even when he is using folk-tunes.

Zoltán Kodály, (born in 1882, and still living) is a friend of Béla Bartók and like him is interested in collecting his native Hungarian folk-tunes.

For your program of these modern composers you might work up some of the melodies from "The Rustic Wedding" and a part of "Sakuntala" for four hands, also some small pieces by Béla Bartók. However, most of the compositions of these modern composers are published in Europe and are not as easy to procure as the American publications, and are difficult.

QUESTIONS ON LITTLE BIOGRAPHIES

1. Name three composers in the above list and give the nationality of each.
2. Who wrote "The Rustic Wedding" symphony?
3. Which composer is also a famous violinist and conductor?
4. Which composer is interested in Hungarian folk-music?
5. Which composer toured America as a pianist?

Answers to Ask Another

us.
vas born in 1811.
thur Sullivan; the words were W. S. Gilbert.
piano.

6. From the opera "Der Freischütz" by Weber.
7. F.
8. G natural.
9. The third finger.
10. Handel is buried in Westminster Abbey, London.

Letter Box List

ave also been received from the which, owing to lack of space, printed: Frances Brown, Al- Edwina Porter, Evelyn Biotic, , Martha Lou Sarager, Berna- th, Ruby Wharton, Janet Dins- jorie Hayes, Ruth Wharton, Raub, Marcia Barden, Hilda leanor Jeannes, Katherine Jane- Slonaker, John Gorgen, Ista orothy Mecham, Walter Kelly, nson, Elizabeth Weathers, Kitty la Mae Evers.

JUNIOR MUSIC CLUB
WALLINGTON, N. J.

Taking Out the Spots

By Gladys M. Stein

Evelyn had a cross expression on her young face as she entered Miss Hood's studio.

"I wonder what the trouble is," thought the teacher.

The lesson went fairly well, except for stumbles in the difficult measures of each piece.

"Please, Miss Hood," Evelyn pleaded, "Mark off those pieces. I'm sick and tired of them!"

"No," replied the teacher, "I don't care to have you drop them until they are perfect."

"But I practiced them every day!" Evelyn protested.

"Did you study the hard measures any more than the others?"

"No," she confessed, "I played the pieces straight through."

After thinking for a few minutes Miss Hood asked her if she had ever cleaned silverware.

"Why, of course, I always help Mother do that."

"Then," continued the teacher, "you have noticed that there are spots on the silver which require more rubbing than the other parts."

Evelyn admitted this was true.

"Those spots," said Miss Hood, "are just like the hard measures in your music. They need more work."

Evelyn looked doubtful, but promised to spend more time on the difficult places.

Her expression was joyous as she started her lesson the following week, and never a stumble did she make.

"Now, young lady, tell me how you did it?" the teacher asked.

"See the red lines I drew over the hard measures?"

"Yes, I noticed them," Miss Hood answered.

"When I came to those measures I played them five times very slowly and carefully before going on. This taught me something else, too!"

Silver To Clean

"What was that?" inquired the teacher.

"To start at any point in my music. You know, before I always had to begin from the first whenever I made a mistake."

Miss Hood gave a sigh as she thought of the many minutes wasted at former lessons through this habit.

"Well, Evelyn," she laughed, "this is the first time I ever knew one remedy to cure two evils. It has certainly made a great improvement in your playing, too."

Voice Music

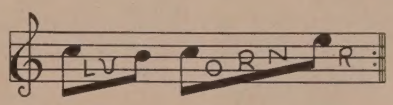
(*Continued from page 838*)

The music of the human voice is doubly precious because it includes words as well as tone, and also because the voice is an instrument that is always with us.

Of course there is a technic of the voice, a knowledge and practice of the correct use of the muscles of the throat and the proper control of the breath to bring out the purest sound. All may not be able to take singing lessons of teachers who can tell all these minute details; but those of you who can sing, *do so!*

You have first of all the sweet songsters of the trees and hedges to copy in the marvellous sounds they send forth in spring and summer days. Moreover, you have the radio which brings some of the finest singers in the world right to your own home. Listen to all of these: then sing yourself and encourage others to sing. And so you will keep the music of the ages alive in the world.

Singing is the loveliest of all music; for it is the overflow of a human soul.



Dear Junior Etude:

This letter is an answer to the letter of Aerial Bert Voss who asked for ways to improve her club. This letter comes from the grade five club in our school. We have fifteen members and every Monday evening we stay in after school and have our meeting. At the meetings we copy songs, have music plays and play music games. We have a president and secretary. We open the meetings by singing a song, then have the minutes read, then have a little program. Then we turn the meeting over to our teacher for a half-hour, then sing another song and adjourn. Sometimes our teacher lets a few other pupils who are doing well in music come to the meetings. Our colors are orange and white. We "put out" a paper monthly and in it a committee of three put in stories written by members of the club, musical jokes and music news of the school.

From your friends,
Fifth Grade Music Club,
Clearfield, Pennsylvania.

Dear Junior Etude:

We have a club of eight girls and two boys and call our club the "Musical Acorns." We meet at our teacher's home every Friday at four o'clock. We have a president, vice-president and secretary. I am president.

From your friend,
Phyllis Roberts (Age 11),
Massachusetts.

"How much easier our work should be if we put forth as much effort trying to improve the quality of it as most of us do trying to find excuses for not properly attending to it."—George W. Bell.

JUNIOR ETUDE—*Continued*

THE JUNIOR ETUDE will award three pretty prizes each month for the best and neatest original stories or essays and answers to puzzles.

Subject for story and essay this month—"Time and Rhythm." Must contain not over one hundred and fifty words. Any boy or girl under fifteen years of age may compete whether a subscriber or not.

All contributions must bear name, age and address of sender written plainly, and must be received at the JUNIOR ETUDE Office, 1712 Chestnut St., Philadelphia, Pa., before the tenth of November. Names of prize winners and their contributions will be published in the issue for February.

Put your name and age on upper left hand corner of paper, and address on upper right hand corner of paper. If your contribution takes more than one piece of paper do this on each piece.

Do not use typewriters.

Competitors who do not comply with ALL of the above conditions will not be considered.

The Music of Bach
(PRIZE WINNER)

Johann Sebastian Bach, the "Father of Modern Music," as he is generally known, was born in Eisenach, Germany, 1685. Four reasons why Bach is so great are: first, his music is so perfectly made; second, no musical problem was ever too difficult for him to solve; third, there is a kind of grandeur about most of his music that stamps it above other music; fourth, his works are so wonderful that it is startling that one man could do so much in a lifetime. His music is very difficult for small children.

Florence Pauline Aulerich (Age 11), Iowa.

The Music of Bach
(PRIZE WINNER)

"To Bach music owes as great a debt as religion does to its founder." It has been said that if all the music since Bach's time were to be destroyed and lost to the world, it could be regained from the manuscripts of Bach. The history of music really begins with Bach, whose remarkable development of instrumental forms is the foundation on which all modern music rests. Bach's organ compositions are the most perfect ever produced. Many people claim they are unsurpassable. He brought the art of fugue to the height of perfection. He combined with true poetic insight the reality of music. For this reason his works may be regarded as the embodiment of the science of music, and they will always make a great direct appeal to the human heart.

Pearl MacDonald (Age 12), Canada.

The Music of Bach
(PRIZE WINNER)

Almost all music lovers of today consider Bach the greatest composer and musician. It was he who laid the modern foundation of music. His compositions are of many different kinds. Most of his organ works were written when he was in Weimar, his instrumental music written when he was at Köthen and his choral compositions written during his last twenty-seven years, in Leipsig. If you go to a concert you may enjoy a concerto or a beautiful chorale by Bach. But we children who can play the piano can easily play his smaller compositions, such as the lovely Minuets and Gavottes. These pieces, though simple, are as tuneful as his more difficult compositions. He is sometimes called the "Father of Music." The word Bach means brook; but, as Beethoven once said, "He is not a brook but an ocean."

Katherine Dunlap (Age 12), New York.

HONORABLE MENTION FOR JUNE PUZZLES

Marion Andrews, Jackson Andrews, Hilda Maperson, Dorothea Manyman, Helen Ferguson, Wilma Chapman, Selma Ohlmson, Jeanette Peterson, Malory Burman.

Puzzle
By EVELYN GEARHEART BAUER

1. Scramble slit with a z and find the name of a Hungarian pianist-composer.
2. Scramble butcher with an s and find the name of a great song-writer.
3. Scramble range with a w and find the name of a great opera composer.
4. Scramble ewer with a b and find the name of the composer of Oberon.
5. Scramble lame with an n and find the name of a present day violinist.
6. Scramble laden with an h and find the name of a composer who died blind.
7. Scramble vine with an n and find the name of an American composer.
8. Scramble meal with a b and find the name of an opera singer born in Australia.
9. Scramble dive with an r and find the name of an Italian composer.
10. Scramble rap with an h and find the name of an instrument.

ANSWER TO JUNE PUZZLE

Cor-net, Nettle.
Pi-ano, Anodyne.
Or-gan, Gander.
Bu-gle, Glee.
Trum-pet, Petal.
Fl-ute, Ute.

PRIZE WINNERS FOR JUNE PUZZLE

Catherine McCandless (Age 15), Pennsylvania.
Carter Fowlkes (Age 11), Alabama.
Virginia Caperton (Age 11), Mississippi.

HONORABLE MENTION FOR JUNE ESSAYS

Mabel Troendle, Dorothy Devany, Angeline Rains, Gertrude Gansbirg, Lorraine Beecroft, Margaret E. Newhard, Betty Manchester, Magdeline Rodgers, Valeria Shriver, Ferne Elaine Kottler, Robert A. Blunt, Jewel Davis, Helen Wetterling, Nancy Ann Ponder, Olga Pawluk, Mary Tyrner, Shirley Canter, Jacqueline Phillips, Mary Elizabeth Broadfield, Esther Losk, Ruth Weatherford, Marjorie Mulherin, Annie Laurie Weaver, June Hanson, Hannah Markstein, Rilma White, Jean Roole Nock, Ellen Arnold, Mary Alice Finch, Dorothy Kollath.

Letter Box

DEAR JUNIOR ETUDE:

I am twelve years old and have taken piano lessons for three years and have just started cornet lessons. As my mother teaches me piano and my father cornet I can have all the lessons I want. We are moving to a place near Regina, Saskatchewan, and I shall be in a band there.

From your friend,
Francis Spencer, (Age 12)
Maillardville, British Columbia, Canada.

DEAR JUNIOR ETUDE:

I am only nine years old. My technical studies are Bach Two-part Inventions and Czerny, Book One. I played three pieces in the June recital.

From your friend,
HELEN KARNES (Age 9),
Oklahoma.

EDUCATIONAL STUDY NOTES ON MUSIC IN THE JUNIOR ETUDE
By EDGAR ALDEN BARRELL

The Young Bugler, by Carl Merz.

It has been a good many months since a piece for rhythmic orchestra appeared in the JUNIOR ETUDE. We have missed these enjoyable novelties; and we are sure you must have done so, too. Remember that, not just noise but truly pleasing artistic results can be produced. The pianist must perform this part cleanly and with marked rhythm, else the other players will not grasp thoroughly the melody and swing of the composition.

A Merry Game and Song, by Walter Rolfe.

Finger-shifting on the same note is one of the most important tricks which pianists have to learn. In the fourth measure of Mr. Rolfe's light-hearted little number we find the thumb being replaced by the second finger. Six other similar shiftings occur in the course of the piece. See if you can find them. *Meno mosso* means with less motion, slower.

The "song" mentioned in the title is represented by the middle section with its cello-like melody.

On Parade, by Hague Kinsey.

Here is one of the finest easy studies in phrasing we have ever seen. You will notice that there are no octaves in the piece, consequently no difficult stretches such as sometimes terrify those with small hands.

The repeated notes in the right hand part (see measures three and four) can not be played with distinctiveness unless the 4-3-2 fingering is followed. When you advance a little farther in your piano study your teacher will per you play the overture to the opera "Willia and in this you will find that one of the p themes commences with repeated notes played with the same sort of fingering steady rhythm is necessary in playing Ou

Gathering of the Fairy Folk, by Blanch ley-Mathews.

It is night, and all is dark and breathlessly quiet. Suddenly, while only the moon and the stars are looking on, thousands of tiny fairy folk come skipping out from the most unsuspected nooks, to gather and make merry till the light of dawn will send them scampering away again.

Notice how, in the second measure of this extremely pretty piece, the left hand part contains a group of four sixteenths to that found in the right hand part of measure. You should emphasize this rese or "imitation" by accenting the left ha teenths. The same effect occurs freque the course of the composition.

The climax, or point of strongest feelin be found in measures seventeen and eigh

Song of the Anvil, by William M. Felt

Although the comin tomobiles made the apprehensive, for a still continues to s merry song with its refrain, "clang, clang, The lusty tune player left hand in sections A' has the identical quality to be noted in Schumann's *Joyous* It is all in the five fin tion.

The second section, in C major, has t long phrases as the first section. At the each of these the right hand is to be slightly from the keyboard. At all oth it should remain in contact with the ke

Keeping Boys Interested
By HELEN TYLER-COPE

INSTINCTIVELY boys love contests, prizes and goals to win by fair, square rivalry. By studying the calendar well, watching closely to be ahead of the outstanding features and special seasons for the games of boys, knowing when they play football, baseball, marbles and go to camp and Scout celebrations, the teacher is enabled to select prizes that are really valued. She should not wait until the "marble" season is over, for instance, before having some "moonies" as prizes for perfect attendance, best note and scale book, or clean hands at lessons. Before the time to practice baseball she should keep in mind the next prize is to be a ball or bat. Of course, the music teacher is seldom financially able to spend much on prizes, but the dollar spent thus occasionally repays in bringing better results and happier pupils.

Music for boys should also be selected carefully. The title must be studied for just that "catchy" name, sure to fit the boy. Never should a "sister" piece of music be given out, not even to a quiet, timid boy who may appear "sissy." The teaching profession has at present a wonderful choice of teaching materials from which to choose. Therefore, to find what is needed technically and at the same time is apt to appeal to the boy through its title only a study of the publishers' lists is required.

The successful teacher must be a wise, patient but firm disciplinarian. And she must remember that all boys need not only discipline but also the enthusiasm which comes from really admiring the teacher who capably controls them. Once the average boy's respect and confidence are gained he will generally remain the teacher's faithful friend.

The following program is useful as productive of much pleasure to of young boys. (These pieces Grades I to III or III½.)

Indian: *Brave Little Warrior,* mann; *The Indian Runner,* Bernste *dian War Dance,* Fearis; *Little Chief,* Strickland.

Boy Scouts: (duet) *Boys on* Rhode; *Scouts' Drill,* Berwald; *March,* Cramm; *The Bugler,* Art

Gypsy: *In the Gypsies' Tent, Gypsy Dance,* Hannah Smith.

Cowboy: *The Restless Pony, The Wild Horseman,* Schumann.

Italian: *The Hurdy Gurdy Man,*

Policeman: *The Traffic Man,* C

Chinese: *Chinatown,* Rogers.

Sailor: *Sailor's Dance,* Newton.

Farmer: *The Joyous Peasant* mann.

Clown: *The Circus,* Bugbee.

Japanese: Japanesa-Yama-Sen.

Since boys all love Indian, cowb sy, Japanese and Chinese music t be delighted at getting up a "cos cital" with each performer dress costume typical of the solo or du ber. The beginners and first-tim players quite forget their stage their interest over the various s national dress.

"Music is the one school sub can naturally and easily provide a phere for learning and living; a one needs music one needs it more needs the list of irregular verbs. WINSHIP.

Valuable Rewards

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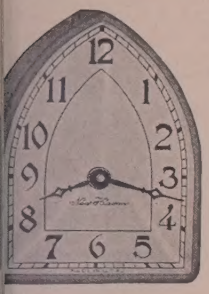
LET THE ETUDE help you remember all your friends with fine gifts—and save you money—this Christmas. Pick out the things you prefer, secure the required subscriptions from your musical aquaintances and send the orders to us with full payment. Return mail will bring the rewards to you, absolutely without cost. It's easy. Begin today and make this Christmas the best ever!

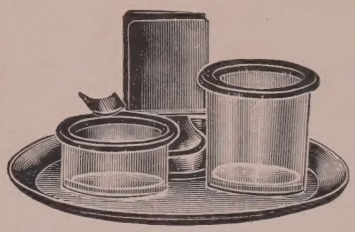
BOUDOIR CLOCK



les being an accurate time er, this New Haven Boudoir has a Krack-Proof Krystal, a o alarm and is obtainable in three iful colors—green, blue and rose. 3-in. high and is of Gothic design. lendid gift for obtaining FOUR SUB-IPTIONS.

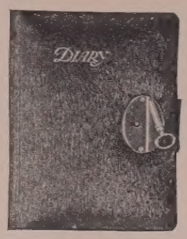
SMOKER'S SET

Consisting of four pieces, a solid brass Tray, a glass Cigarette Holder and Ash Receiver trimmed in brass and a brass Match Box Holder, this set makes an ideal smokers' gift. Only ONE SUBSCRIPTION required.



LEATHER BOUND DIARY

Bound in attractive, colored leather and complete with lock and key, this pocket size Diary makes a delightful gift. It is awarded for obtaining only THREE SUBSCRIPTIONS



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BEAUTIFULLY FINISHED IN VERDE GREEN

This correctly balanced, flexible Desk Lamp has a heavy cast, ornamented base with a cushioned bottom and comes with a shade 6½-in. in diameter and 8 ft. of silk covered wire. A sure to please gift. Awarded for FOUR SUBSCRIPTIONS.

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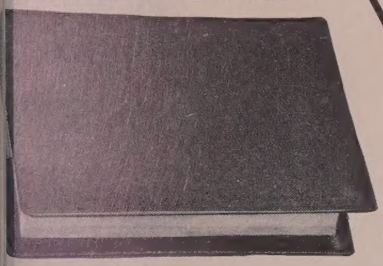
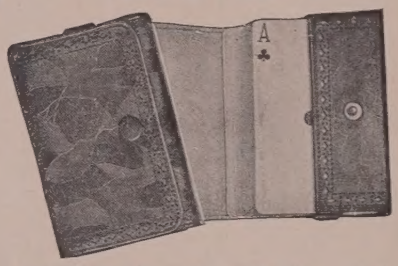


gift, or for personal use, this standard size Book Cover is sure ase. It is made of colored Saxonia Linen and has pockets to he book in place. Awarded for ONE SUBSCRIPTION.

BRIDGE DECK



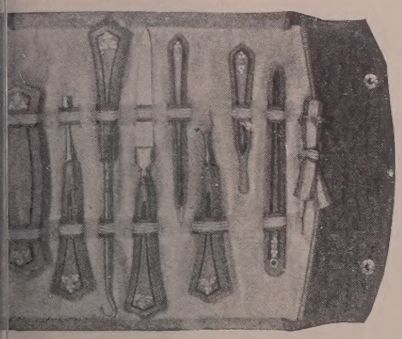
This French size pack of gilt edge, water-proof bridge cards in a beautiful leather-lined case with Egyptian edge will make a splendid gift. Awarded for only TWO SUBSCRIPTIONS.

MEN'S FOUNTAIN PEN

untain pen is an ever appropriate and appreciated gift. This genuine self filling pen is finished in black and has a gold plated clip and point. ded for THREE SUBSCRIPTIONS.

LADIES' FOUNTAIN PEN

This genuine Wahl Fountain Pen for ladies is finished in black and has gold plated bands, swivel and point. A splendid gift requiring only THREE SUBSCRIPTIONS.

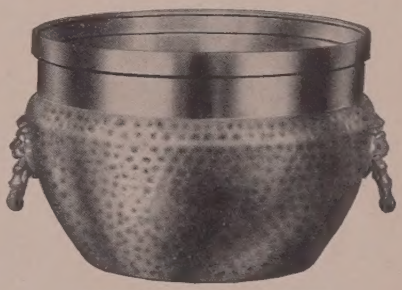


MANICURE ROLL

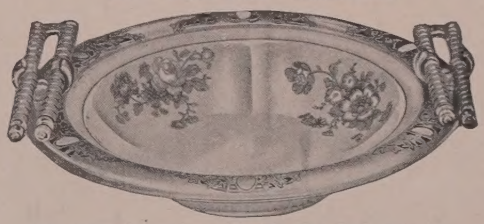
For week-end trips, this brown leather, silk lined Manicure Roll is indispensable. The nine pieces have amber handles trimmed with pink pearl and contain fine quality steel. Awarded for FOUR SUBSCRIPTIONS.

BRASS JARDINIERE

Made of brass, hammered and highly polished, this Jardiniere will lend dignity, charm and beauty to any study or conservatory. It is 9-in. in diameter, 7-in. high, has lion's head handles and is awarded for obtaining THREE SUBSCRIPTIONS.

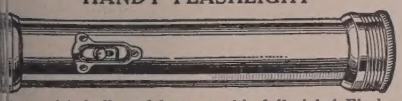


NUT DISH AND CRACKERS



Both attractive and useful, this Nut Dish with two crackers is sure to please. The dish is of Golden Maize China, beautifully decorated and the rim and crackers are heavily nickel-plated. Awarded for obtaining FOUR SUBSCRIPTIONS.

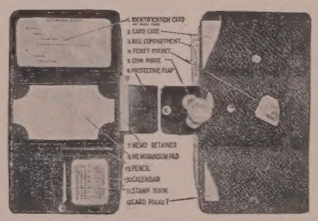
HANDY FLASHLIGHT



lete with bulb and battery, this full-nickel Flashfills an ever present need. You'll wonder how got along without it. Awarded for obtaining EE SUBSCRIPTIONS.

COMBINATION WALLET

Including twelve special features, this compact wallet is especially useful and desirable. It is made of genuine grain leather, finished in black and requires only ONE SUBSCRIPTION.



BREAD TRAY

As a gift or for your personal use, this Farberware Bread Tray with a fancy hinged handle is most desirable. The tray is 13 inches long and 6 inches wide and is awarded for TWO SUBSCRIPTIONS.

HEESE AND CRACKER TRAY

his splendid Farberware Cheese and racker Dish is an ever desirable gift. It s a bright nickel-finished hinged handle, engraved glass dish with a bright nickel ver and requires only FOUR SUB-CRIPTIONS.

RELISH DISH

This Chromium plated Relish Dish is especially useful and desirable. It is 5½ inches in diameter, has a fancy hinged handle and a sub-divided tinted glass lining. Awarded for securing only ONE SUBSCRIPTION.

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